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THE

CLASSICAL JOURNAL.

N^o I

MARCH, 1840.

*Poema numismate annuo dignatum, et in Curia Cantabrigiensi
recitatum.*

DESIDERIUM PORSONI

--- στίχοις μνημονεύοις
τοῦ Ἰωνίου, καὶ Φρυγίου.

CRATYLUS, apud Socratem. 1840

Ἦ ΓΩΩ κῆδος στρυγερὸν τι λυγροῖς
ἐμπιτνεῖ πτάθεςσιν· ὅταν δὲ χορὸς
τῶν βεβακύντων πῶς ἐξείρῃ,
πῶς ἂν ἐπίσχω;

πλάκτρον ἀγχιτὸρ μελίων γέγώς τις ;
ἀλλὰ μὰν οὐχ ἄδυεπὸς κρέκει τι
ἡ γύρα χορευτινῶν· οὐκέτ', οἶμοι,
ἄσσομες· ὅ γε σὺ

No. I.

εἰαρρὸς νέον γάνος, ἀλλὰ νευρὰς
 νῦν ἀμειπτέον χέλους — ζέοντι
 εἰσέτ' ἀπλήστοι κραδίᾳ μέριμναι —
 φίλτατε παίδων

τῶν πατρὸς Κάμου τροφίμων, ζέοντι
 ἀμφὶ τὴν, Πόρσωνε — πάλαι τε καὶ νῦν,
 ἃ στένω σε, δῶσμορον, ἐν ζήφουτιν
 κειμένον Ἰλιά.

ὡς βέβαχ' ὡς ἀργαλίαις ἀνέγκαις
 τὸ πρὶν ἥϊστον Σοφίας ἀγαλμα
 νερτέρων ἀμνησε κοπίς· τειῶν δ' ὡς
 κῆδος ἀμαυρὸν

ἀλσέων, Γράντα, Ζαθέαν τε παγῶν
 οἴχεται. τὴ γὰρ, τριμάρκαιρα μᾶτερ,
 κτήνον ὡς ἐδραῖς ὅ ἱεραῖς τ' ἐν ὕλαις
 τὸν τριπόδατον

εἶδες, ὡς γάβησας ἰδαῖτα, χ' ὡς τις
 προσλάσεις τινὲ γλυκερὰ προθύμους
 τὸν νέον, τὸν ἐσσύμενόν ποτ' εἶχες
 πατρίδος αἶας.

ἦ ῥ' ἴδεις, (τίς δ' οὐκ ἴδεν;) ὡς ἐνυπαδῇ
 τῶν πάλαι σοφῶν πῆμα ἐκκαλῆρας,
 χ' ὡς αἰστωτάς κενεοφρόνων τᾶ-
 κομῶα σοφιστῶν,

ἐκ σκότων ἔφηνε φάος· φύσις γὰρ
 οὐχὶ παιδείας ἄτερ, μίθλον τε
 ἔθηκεν ἐν γνώμᾳ πίνουσιν, ἑρέπειν τ' ἔ-
 δοκ', ἐν Ἀθάναις

Poemata.

ὅσπ' Ἐρεχθίδαι τὸ πάλαι λαχόντες,
 ἄνδρες ὄλβιοι, Φερβύρενοι κλεινῶν
 τὸν γλυκὺν καρπὸν Σόφίας, γέλοίπασ'
 ὄνυμα Ἰδυσσάα.

ἦ οὐχὶ ταῦδ' ὄνειροι; ὃδ' ἐκπέφουγεν
 ἀλλ' ἔως ἂν ἱμερήσῃ ἀσπίς
 παρμένει, καὶ ἔστι τὰ παλαιότερων κισ-
 ματαῖα νόσων,

ἀλλ' ἔως χυθῇ μένος Ἰατρικῶν τε
 ὁρέως τυγῆσαν τὸ καλὸν ἔναυλον
 σὺς νόσας, Ἰδρυπίδα, σῆτορ' εὖχος

τίς σε τοι σαύω; τίς σε τοι σὺναιτ' ἂν
 τὴν θεόσσυτον φρένα; τίς δ' ἄπαντα
 νόσων τὰ μεγάλας, πυκνά περ φρονέων; ὃ
 τοιάδ' ἀνδράς.

οἷόν' ἄν' αἶψ' ἔλθῃ, σαυατέρων δὲ
 καὶ τὰ γ' ἀνδρῶν. Ἰαμερ, ὁμιλίας αἶ
 πρὸν χάριν ἀμειψόμενοι γλυκερίας,
 εἴτα τε, κῆρυ.

ἴπαρ', ὡς πρὸνδον Ἰήσβε, χ' αἶον
 ἵταρος φρένιμ' ἀτρέφεις, χάρις τε
 ἡέτων ἀπλῶν ἀκέραια γλαύσσα δ'
 αἰμύλος οἶε

ἔξετ' αἶν ἐστοχία, παρέδρους
 χρηστότητ' ἔχουσα, φλόγων τε πειδῶ,
 ἴπαρ'—ἀλλ', οἴμοι, τί πρόσω; τὰδ' ἡδὲ
 φρονέει καὶ ἐν γαῖᾳ

Poemata.

ἀγκάλαις δεχθεῖσ' ὀλιγὴ λυθέντων
ὀστέων κεῖται σπυῖα, βροτοῖς γὰρ
οὔτι πᾶν χραίσμεϊ σοφία φρενῶν τὸ
μὴρσιμον ἄμαρ.

ὥς φύγεν τάνθρωπιναν. σὺν δ' ἄρ' οἶκτος
οὐδαμα πέφευγε μένει θανόντος
δύσλυτος χροὸν πόθος. ἡνὶδ' ἤδη
φίλτατον ἔρνος

δέξαιτ' ἐν κόλποις τεμένου κλέεσσιν
ἅ φίλα τροφὸς σοφίας, καλῶν ἡ
καγαλῶν μάττηρ· περὶ δ' ὡς ποθεύντων
ἄνδρα μέγιστον

στήσατ' οἰκτρὸν πληθὺς ὀμηλίκων· τοῖς
δάκρυ', ὡς γοῶσι φίλον γεγῶτα
ἐν φάει, φίλον δ' ἔτι καὶ θανόντ', ἔ-
τεγγε παρὰ πλάγας.

πῶς γὰρ οὔ; θυμῷ φίλιας ὑψέρπει
χάρματος τοῦ πρὶν γοερὸν τι κήδους,
κοῖκέτ' οὔτων ἱμερος ἐλπίδων κτῆρ
ἐνδύει δάκρυ.

ἀλλὰ μὴ λυπεῖσθαι τοιοῦδε τύμβους
ὠχὶ νεκρῶν ὡς φθιμένων τὸ χαῖμα.
τᾶν φρενῶν τάργαι, στιβαρώτεραι μνη-
μήϊα χαλκῶϊ,

τῶνομ' ἀνδρῶν εἰν ὁαροῖσι θύσει
τῶν τε νῦν, τῶν τ' ἐσπομένων. φίλαν δὲ,
τηλικούτως ὡς πρέπον, ἀνθέμενος πυκ-
νόσιν ἀοιδάς

Μοῖσα τιμάσει κόνιν, ἐμβαλοῖσα
 μνᾶμα τᾶς φιλοφροσύνας, πόθω τι
 μνᾶμα· καὶ θρέπτειρά στυτ' ἀμφιβύθξει
 οὔτε τὴν τρύβλον.

οὗ κατίσθεται Ζοφίμ, κλεοννῶν
 λείψαν' ἀτῶν πρὶν σεβίσασθαι παίδων,
 ἔνθα Νευτώνου διόδους σκοπεῖ τὸ
 ξέσταν ἄγχαλμα

τοῦ Φάουρ. ἧ' οὗτος γὰρ αἰεὶ, θανάτῳ περ.
 ζῇ παρ' ἀμύν' τένον δὲ. μάκαρ, παρ' ἀμύν
 ζήσεται, θέλτοισι ὤρενῶν τυπωθῆν,
 φίλτατον εἶδος.

ἦ δ' ὅταν τῶν νῦν κατὰ γὰ καλὸν ἔχῃ
 πᾶν γένος, σταβήσεται ἀμὺν τήμβον
 τίς νέος, Μοῖσαισι φίλος, τένον δ' ὄσ.
 τῶν γὰρ ἄφωνος

θάσσεται, ζᾶλος βαλεριότερῶν πῦρ
 ἐμυαλεῖ στάβουσιν· ἀπαλλαγεῖς δὲ
 φθέγγεται πρὸς θυμὸν ἔν—ΤΟΙΟΣΔΕ
 ΚΑΙ ΣΥ ΓΕΝΟΙΟ.

E. V. BLONFIELD.

Coll. Camb., Gonvil. Schol.

1809.

Poemata.

*Poema numismate anhuo dignatum, et in Curiâ Cantabrigiensi
recitatum.*

LUSITANIA LIBERATA.

“SPIRATI flabris lenè sonantibus,
Spirate, venti: vosque, maris Deus,
Quæcunque per collum fluentes
Coralio premitis capillos;

“Quascunque raptant per vada Atlantica
Latere iussa tergent: rotæ;
Adeste felices, sacrisque
Sternite iter placidæ carinis.

“Vosquæ Albionis cedere ne cii
Salve: datæ promissæque fides
Per arva licet: cures, .

“Jam bellicæ signa Britanniae
Expansa blandos sollicitant Notos;
Jam, turpè pollescent, in ipsâ,
Galle, manum cohibeo rapiunt.”

Has ore voces rupit, ad æquoris
Stans inquietum litus, et aureos
Effusa Libertas capillos,
Tempore quo sociam Britannus

Admovit oris Hesperiiis ratem;
Irâque fervens non inamabili,
Sævasque rupturus catenas,
Explicuit sua lætus arma.

Poemata.

Quò, Musa, quò me proripis? audio
Prægnantia atrâ clade tonitrua;
Fumusque, fulgoresque belli
Ante oculos volitant tremantes.

Io! peractum est! Gallia, vinceris:
Quis liberorum perferat impetum?
Instate, victrices catervæ,
Sternite humi trepidum latronem.

I nunc, heriles, maxime militum,
Ostende flatus! I, spolia irrita,
Nomenque Abranteum recense,
Et scelerum pretiis superbi!

At cur, iniquo oppressa silentio,
Cessant procellæ murmura ferreæ?
Cur iste præsagus malorum
Somnus adest, meritasque torpor

Compescit iras? hei mihi! fœdera
Corno indecoris conditionibus
Compôsta; devictusque victor
Ipse suam posuit coronam.

Sic, sic triumphas, Galle: quid impetum
Jactamus acrem, et pectora concuti
Ignara, versutis minores
Consiliis, tacitæque fraude?

Esto; triumphes: sed vetitâ fugax
Tellure cedis; sed æpulus tuâ
Exultat ereptus catenâ, et
Liber agris fruitur paternis.

Ergò, rapinâ dives Ibericâ,
Tuæ revises littora Seguanæ;
Tagique merces, et petitam
Per gemitus lacrymasque gazam

Poemata.

Inter superbæ tecta Lutetiæ
Jactabîs ? haud sic prensus abit lûpus ;
Haud sic quieverunt sopore
Jâstitiæ vigiles ocelli.

Io ! soluti tollite, tollite
Pæana, ciues ! lux nova tristibus
Affulsit oris, et voraces
Aura favens alios in agros

Torsit locustas : ludite, virgines,
Ludum priorem ; nocte suâ caput
Velavit obscœnum, fugæque
Terga dedit tremefacta raptor.

O si, relictis sedibus ætheris,
Vatumque dulci nobilem choro,
Paulisper in terras rediret
Magna sacri Camœntis umbra !

O si, pererrans rursus eburneam
Audaciõri pectine barbiton,
Stellam regascentem suorum,
Et profugos caneret tyfannos !

At tu, Braganzæ non humilis nepos,
Mandata fortis spernere Corsica,
Orasque libertate lætas
Exilio reparare pulchro,

Quæ gaudiorum flumina pectore
Volves sub imo, cûm tibi patriam
Narrabit emersam tenebris
Lapsa levi pia Fama pennâ !

Spero et gementis murmur Iberiæ
Silebit olim : mille licet graves
Premant reluctantem catenæ,
Spernet humum generosâ virtus.

Poemata.

Non vana fingo somnia ; dum loquor,
Firmat labantem *Ca*rolus Austriam,
Multoque Gallorum cruore
Purpurei vada turbat Istri.

Iusto rependens funere funera,
Vis instat ultrix : impete libero
Resurget Europe triumphans,
Præcipitemque ruet tyrannum.

Resurget —ergò, cùm jubar aureum
Feliciores extulerint dies,
Rursusque æcratum coronet
Legitimas diadema frontes,

Tum (nec remotus sit, precor, exitus¹)
Illustris exul, te pia patria
Gaudebis amplecti reversum,
Et solio decorare avito.

JOANNES LONSDALE,
Coll. Regal. Schol.
1909.

Epigrammata humismate anhuo dignata, et in Curiâ Cantabrigiensi recitata.

ΑΡΧΗ 'ΗΜΙΣΤ ΠΑΚΤΟΣ.

ΠΟΡΦΥΡΕΟΥ! ποταμοῖο παρ' ὄχθαις, δισχερὲς ἄλκιον
 Καῖσαρ, ἐν ἐλθούλοις ὁτὶρὸν ἔβαλλε φρεσίν·
 ἴν' ὅτε μὲν ἱρασύτης, ὅτε δ' ἔρπεν νιν ἑὸς ἀργῆον,
 εἴελαις δὲ τέλος πᾶσι φιλοῦσιν ἔφη,
 “ ἁεινὸς ἀνελπίστου κόβος”¹ (ἀρχὴ δ' ἡμισυ πάντος)
 ἔσπεδ' ἅμ' οἷ' νίκῃ, θεσπέσιόν τε κράτος.

¹“Caecus Rubicon.” Luc. Pharsal. lib. I. 216.
 See Plut. in Vit. Cæs.

STRENUA INERTIA.

JAM jam siste procax pedes, sciure,
 Conatusque tuos; domo licebit
 Nunquam exire levi volubiliq̃ue.
 Quid te sic sequeris fugisque semper?
 Incassum furis; ah! labor premit te
 Cæcus, Sisyp̃hius; trahisque vitam
 Ærumnosam, operose, nil agendo.

E. H. BARKER,
 Trin. Coll. Schol.
 1809. .

PROLOGUS AD PHORMIONEM,

ALIBI UDOS WESTMONASTERIENSIS RECITATUS.

DEUM noster intus sese adornat Phormio,
Benigne audite, quæso, quam tunc affero
Narrationem veridicam quoniam prologum.

Hoc vos monebo priusculum : quoniam hoc antea novam
Scenam exhibebamus, ista ad similitudinem
Efficta ut esset ejus, quæ extitit prius
Nilali novantes, sedulo curavimus.
Jam quæ paratissimè foret siquis ascribat
Hujusce fuerint scenici primordia,
Occisio quod ipsa me, ut faciam, moneat,
Id me sinatis, oro, ut edoceam semel
Mox omnis horum ne memoria intercadat.

Majores nostri, veteris istius diuersas
Spatias cum clauderentur aretioribus,
Nullo paratu, paucis spectantibus,
Terentianam tamen agebant fabulam.
Scenæ præstare visus est satis vicem
Quicumque pannus humili dependens trabe :
Sutrum deorsum curstans, precarias
Vestres alicunde mutuatus iustitias,
Personam quoque pictis adornabat, uanum :
Tum mensa aut arca sedem et uni et alteri
Præbebat auditori sanè incommodam.

Hæc sors Theatri, paululum interdum fecit
Accesserit decoris temporarii,
Permansit usque, donec his tandem in novis
Essent alumni collocati sedibus.

Hinc et supellex comparata honestior ;
 Et auditori commoda et actori magis ;
 Subselliorum quos videtis ordines ;
 Et scena nitida saltem, si non Attica.
 Unum illud etiam deerat, ut nondum satis
 Terentianus totus ornatus foret.

Postremò id ipsum cura perfecit quoque
 Amati istius Poeta verendi Præsulis,¹
 Quem nos adhuc lugemus, et lugebimus.
 Hujus rogatu, quas spectabitis modò,
 Invenit has Athenas² ille, cui fuit
 Atheniensi nomen idcirco inditum,
 Quòd illustravit in vetustatem Atticam.
 Invenit ille : Noster inventam edidit
 Munificè, ita ut solebat, desumtu suo :
 Nos demum eandem denuo instauravimus.

Quam cur spectandi facere cesso copiam ?
 Tolluntor hæc aulæ. Contemplamini
 Scenam vel vobis dignam, vel Terentio.
 At ista ni Vos omnes quid velit sibi
 Existimarem scire, porro dicerem :
 Sed nolo, quæ narrata priùs est optimè,
 Nunc depravare rem renarrando malè.

Jam ne sermone longo vos ultra morer,
 Hoc restat unum, quod moneri vos velim :
 Novo paratu quamvis acturi, tamen
 Mercede eâdem, quâ priùs acturi sumus :
 Nobis ut applauditis, et Terentio.

EPILOGUS AD PHORMIONEM.

Demipho, Geta, Dorio

PRESTO sumo rei. *Get.* En aduent ! *Dem.* Mihi respondete,
Nempe rei magno crimine pescimini.

Turbandre impulsu quod pacis amore, Theatri

Ausi etiam ludis obstrepuisse novi,

Per crepitaculi, cornua, cymbala, tympana, tintin-
nabuli, campanas, sistra, tubas, crotala :

Exululando, concrepitando, vociferando,

Cum strepitu, crepituque, et frmitu et gemitu.

Dorio, tu primus ; procede huc, quo p̄cipiūs te

Intuear. *Dor.* Quid vis ? *Dem.* Exue pileolum.

Dic, qui sis. *Dor.* Ego ? Mercator. *Dem.* Cedo, mercaturæ

Quod genus exerces tu ? *Dor.* Muliebri⁹ genus.

Get. Leno est. • *Dem.* Cur verò tu has turbas ? Dic mihi.

Dor. Honestis

Quod nova me fraudant ista theatra lucris :

Matronis datur ille⁹ severis, Virgini⁹busque,

Qui locus ancillas ceperat antè meas —

Dem. Causa mala est. Locus hic hodie est prope solus, ubi illis

Spectari salvo scena pudore potest.

Dixi, Leno. *Get.* Locum da nunc melioribus. Hic est

Hegio Causidicus. *Dem.* Proh pudor ! Ille reys !

Hegio, consultus juris, cultuque forensi.

Heg. Pol mos cuique suus. *Dem.* Pessimus iste tuus —

Heg. Pol, quot sunt homines, tot sunt sententiæ --- Ego ista
(Vin tu de nostrâ) lege licere puto.

Crat. Atque ego --- namque homini certè facere ista licebit,

Quæ Porcis, Asinis, Anseribusque licet.

Est homo naturâ ζωὸν μίμνησκον. --- Ergò ---

Qui boat aut balat, sibilat aut ululat;

Qui rugit, et mugit, gannitque, et grunnit, et hinit,

Omnia naturæ convenienter agit. ---

Dem. Et quis tu? *Get.* Hic quoque Causidicus. *Dem.* Pereat,
mihi sanè,

Cùm grege nil isthoc ampliùs esse velim. -

Hui! Quidnam hoc extra turbæ est - hem! *Phormio.* *Ph.* salve,

Demipho, (quin sine me, verbero) tuque Crito. -

Dav. Hunc ego posco reum. *Dem.* Quo crimine? *Dav.* Sci-
licet ille,

Tu nòsti, pestis maximæ semper erat. -

Phor. Mentire. *Dav.* En hominem impurum! *Phor.* Brevi
esse laboro,

Nec tamen obscurus. *Dem.* Pergito. *Dav.* Me miserum
Contudit in scenâ pugnis. *Phor.* Sic suetus amicos;

Tundo quos opus est; quos amo, tundo magis. ---

Dem. Quâ causâ tu hanc vim? *Phor.* Statui compescere
turbas, -

Simplex hæc istis nostra medela mali. -

Quem frustra tunc convincere vi verborum,

Pugno, in fauces ingere, mutus erit. ---

Hæc verò est Logicè --- Valeant Major, Minor, Argu-
menti terminus en! Maximus hic meus est. ---

Dem. Næ tu scitus homo es - quo pacto vivis? *Phor.* Edendo.

Dem. Cerno, sed victum quâ ratione facis?

Phor. Nullâ herclè --- id curant alii; quæcumque venustas

In pretio est, illis Phormio jure placet.

Inde adeò magnâ nunquam non laude, nec unquam

Muneribus magnis non cumulatus abit. ---

Dem. Ohe.—Jam satis est.—Nunc tu, *Crito*, quid sit agendum
Præcipe, consilio nitor, ut antè, tuo.—

Quid censes. *Cri.* Equidem de-lib — *Dem.* Sapienter. *Cri.* e-
ran-dum

Ulterius—Res est magna. *Dem.* Procul du-bi-o—.

Phor. Haetenùs hæc pulchrè cessit fiducia gestum

Nunc rursum et voltum, *Phormio*, sume novum.

Judicibus nunc coram aliis, aliisque tuenda est

Artibus et meritis causa probanda suis.

Sed quid agam? qui vos in formâ pauperis oro

Nec mihi *Patronus*, nec mihi *Testis* adest

Sit vestrum curare, *Patroni*, ne mihi desint,

Et nisi vos, *Testes*, quos adhibere licet?

Isdem Judicibus, *Patronis*, *Testibus* uso

Nil mihi *Judicium* cur me tuatur erit.

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CRITICAL NOTICE OF BUTLER'S ÆSCHYLUS.

Æschyli Tragædiæ quæ supersunt, deperditarum fabularum Fragmenta et Scholia Græca ex editione T. STANLEY cum versione Latinâ ab ipso emendatâ et commentario longè quàm antea fuit auctiori ex MSS. ejus nunc demum edito. Accedunt variæ lectiones et notæ VV. DD. criticæ ac philologicæ, quibus suas passim intertextuit SAMUEL BUTLER, A.M. 2 vols. 8vo et 4to, Cantabrigiæ, 1809.

AT the close of the preface to a small work published some twelve years past, Mr. Butler first intimated to the learned world his intention of editing a re-impression of Stanley's Æschylus. His words are: "*Operam dabo, ut hæc nostra editio Stanleianam referens, notisque tum aliorum tum ipsius Stanley quàm plurimis hactenus ineditis locupletata, ex MSS. autographis in Bibliotheca nostra Regia conservatis, summa a me diligentia ac studio adornata in publicum prodeat.*"

From the perusal of the foregoing extract our readers will be at no loss to discover what was the extent of Mr. Butler's plan originally. It is probable that by *aliorum* Mr. B. meant to convey the idea of a judicious selection from the writings of critics subsequent to the times of Stanley, and such additional information, as his own erudition and sagacity might supply. This plan, had it been steadily kept in view, and as skilfully executed as happily conceived, would doubtless have contributed to raise in the minds of Scholars a higher opinion of Mr. B.'s editorial talents, than can be expected from the mode now adopted. We are not ignorant that the change in favor of the present more extensive arrangements was influenced possibly by the suggestions of perhaps the first Greek scholar this country can boast; yet with all due deference to so great authority, we humbly beg leave to think, that if Mr. B. already

¹ The writer of a Review in the Monthly Review, January 1798. Article. "Butler's edition of Marcus Musurus."

sufficiently engaged in the incessant duties of an arduous situation had not been, in compliance with this suggestion, under the necessity of copying out or making extracts from the writings of such commentators as Pauw, Heath, and Schutz, he would have had more time to read and read again his favorite author; and instead of being the mechanical drudge of others, would have found that no small share of mental exertion was requisite for the office of editor; and having learned to place a greater reliance on his own powers, he would have felt a responsibility stimulating him to make the greatest efforts towards insinuating himself into the manner, and imbibing the spirit, of *Æschylus*, so as to produce the most beneficial results; and lastly, while at leisure to make frequent excursions in the regions of classic ground, he would have beguiled or forgotten the weariness of toil in the tasteful recreations of science.

Much as we sympathize with Mr. B's feelings in the joyless task of transcribing the dullness of Schutz, and the perpetual fatigue of correcting the absurdities of Pauw, we confess we are half-disposed to envy him the good fortune of being the person, to whom the learned are indebted for the unpublished works of a man, who has singly done more to the restoration of *Æschylus*, than have the united efforts of succeeding commentators. That the fact is so, needs no proof in this place. We appeal to such of our readers as are conversant with the subject to confirm our assertion, fearless of meeting with contradiction or refutation.

Had it indeed pleased the great Disposer of events to prolong the life of a late illustrious Professor, this assertion perhaps would have ceased to be true. We say *perhaps*, because we have heard that he had given up all serious thoughts of editing *Æschylus*. What reliance is to be placed on such a report, the envious tomb has prevented us from ascertaining. That he would have been eminently qualified for such an arduous undertaking we are ready to confess; but we should pay a compliment extravagantly high to Porson, and unjust to posterity, if we said that he was likely to be the only man equal to the task. One Bentley died, and after a lapse of years a second rose; a third may yet be hidden in the womb of time. Some of our readers will

possibly think our hopes too improbable to be ever realized; nor do we say we place much reliance upon them ourselves, conscious as we are, that to perfecting the character of a true scholar, the qualifications absolutely necessary are numerous and discordant; yet all these happily combined in the Professor's own person, gave him that decided superiority, which only a few, "*quos æquus amat Jupiter*," can hope to attain.

With a mind feelingly alive to the perception of the varied excellencies of the prose compositions of Greece, and an ear delicately attuned to the harmonious rhythm of its verse, Porson was formed to enjoy equally the fire of Poetic, or the abstruseness of Philosophic writings; to watch the meteor flash of Oratory, or trace in History's page the even course of milder eloquence. To reading as extensive as his memory was retentive, he joined an ardor of soul in the cause of letters, that no change of circumstances turned aside, a perseverance in bodily exertions, which no difficulties subdued. With a genius that grasped every thing was united industry that neglected nothing. Enabled by the depth and accuracy of his learning to appreciate the merits of preceding critics, he was neither prevented by envy from awarding the meed of honest approbation to the dead, nor induced to praise the living from the hope, nor deterred from blaming them by the fear, of a similar return of compliments or abuse. Though slow to speak positively at first sight on points of a dubious nature, yet when his judgement had poised steadily the contending scales of evidence, the accuracy of his decisions proved a mind unwarp'd by the prejudices of old systems, and uninfluenced by the attractions of novelty in favor of more recent discoveries. Hence it was that the nicety of his discrimination was equally observable in the detection of real, as in the defence of supposed faults. As a conjectural critic, there is scarcely an author in the whole range of Greek literature, that cannot bear honorable testimony to the felicity of his emendations; and though we lament that in the Tragedians, and more especially Euripides, he confined himself to the narrow

* We allude to his transcribing a second time the MS. Lexicon of Photius, immediately after the destruction by fire of his first transcript.

province of correcting metrical difficulties, to the almost total exclusion of attempts to diminish the number of incongruities in sentiment that now disgrace the poet's page; yet still his great exertions in behalf of a subject only casually noticed by other Scholars deserve the thanks, while the promulgation of canons no less true than novel respecting the recondite properties of the dramatic measures demands the attention, and extorts the admiration, of every lover of the Grecian stage. We must however acknowledge, that of other authors the numerous corrections to be found in the edited, and the still more numerous in the unedited notes of Porson, are amply sufficient to rescue him from the imputation of being either slow to perceive an error, or diffident to attempt its removal; or, what is of greater consequence, of strength unequal to a successful attempt. Versed in the palæography of ignorant or affected transcribers, Porson was eminently able to extricate truth by tracing the intersection of error through all the mazes of confused or abbreviated writing; and though competent by the extent, and variety of his researches, to throw light on passages obscured by the want of collateral information, yet he chose rather to step out of the common path, and, neglecting illustration, to pick his way amidst the intricate deviations of erring copies; and thus pointed out to Scholars of aftertimes, that to restore corrupted authors, it is of some service to gain a competent knowledge of the palæographic art; without which the collations of MSS. can be either not done, or done only imperfectly. •

To the real admirers of Greek literature no excuse will be requisite for our present endeavour to state some of the prominent features in Porson's character as a critic; and though none are more ready than ourselves to venerate his talents with all the homage due to acknowledged superiority, still must we lament that harshness of language (however provoked), which he adopted towards a continental scholar of no ordinary acquirements; who, with the exception of Wolf and Wyttenbach, is as superior to his fellow-Germans, as inferior to Porson.

It has often been a matter of surprise to the learned, that, during the intermediate period between the ages of Canter and Stanley, no critic should have arisen, whose turn of thought led him to the publication of any of the Greek Tragedians;

and this too at a time when, in the different libraries of the continent, there must have been found ample materials for such an undertaking, of which, had there been but a slight use made, the regret we now feel for their irrecoverable loss would, in a great measure, have been done away. Many a passage, that now lies in gloom impenetrable, would then, assisted by the torch of criticism, have shone in all its former splendor. The fire of Æschylus, which even now is seen to send amidst surrounding darkness a faint and distant light, would then have blazed with a glory, that, like the energetic language of Pericles, *ἡσυχία πρὸς ἐξουσίαν*.

But since daily observation convinces us, that man is ever indifferent to the good within his reach, we are not so much surprised at the neglect of those advantages, which once offered themselves, as wrapt in admiration at that greatness of soul inherent in him, by which he loves to grapple with difficulties, and thus often makes the greatest efforts towards the attainment of an arduous object, at times and in places the least favorable to his purpose. Hence a reason may be assigned, why, at the close of the above-mentioned century of comparative darkness, the first publication of this kind should have appeared in this country of an author, the least likely from his great obscurity to be selected, amidst a want of subsidiary documents, and lastly, by a man whose fortune and situation were such as rather to seduce him from, than lead him to, any literary undertaking. That under the complicated weight of numerous obstacles the work so edited should still hold its place amongst the first in this branch of literature, and, that as an edition of Æschylus in particular, it should even now own no superior; this, we confess, does excite in us no little astonishment.

The tribute of applause, which has been paid to Stanley's work, though mortifying to envious ignorance, is yet so honorably confirmed by the concurrent testimony of every true Scholar, that the open and abusive violence of Pauw recoils only with greater force upon himself, while the insidious language of Schutz, like Priam's dart, falls impotent to wound.

Blessed with a very moderate share of talent, the deficiency of which was compensated by an abundance of self-conceit,

Pauw thought the easiest way of recommending his own labors was by depreciating those of his predecessor: and surely man never took more frequent, yet less successful, opportunities of gratifying his envious propensity than he did. In following the tissue of his absurdities, that obtrude themselves on our notice in every page, we are lost in amazement at such a mixture of arrogance and ignorance, as alternately to excite our pity and disgust; and had his power to destroy been equal to his wish, Stanley had sunk forgotten and unknown.

Fired with indignation at the unmerited treatment received by Stanley from the hands of Pauw, and eager to avenge the cause of insulted letters, Heath entered the lists, and though not a critic of the first order, had yet strength enough to prove the weakness of the opponent. For this, and other of his exertions in behalf of the Tragedians, Heath merits our thanks. But how competent soever he might be to baffle the efforts of Pauw, he was not the man to break a lance with Valckenaar. His attempts to defend the genuineness of some verses adjudged spurious by Valckenaar are founded on reasons, which, except in few instances, do no credit to his taste or learning; yet as his dissent from the great commentator on the *Placuisse* is expressed in decency of language, we are not disposed to feel angry with him, because he was not endued with the sagacity that detects, or the delicacy of feeling that rejects, a tainted verse, when only strong suspicions intimate the probability of its spuriousness.

The next editor, who offers himself to our notice, is Giacomelli; of whom we are enabled to form an opinion but through the medium of Mr. Butler's extracts; and from them he appears in a respectable light, not indeed as a critical Scholar, but an industrious collector of similar passages from the works of the fellow-poets of *Æschylus* and others.

Together with Giacomelli, chronological order required of us to make mention of Abresch, but we were unwilling to separate the combatants Pauw and Heath: besides, as Giacomelli and Abresch have paid their attention, the former to one, and the latter to only four, of *Æschylus's* plays, we had some thoughts of omitting both, as being but partial commen-

tators; in which view Brunck likewise would pass unnoticed: and this with the greater justice, as neither Abresch nor Brunck have been of much service in the illustration of difficult, or correction of corrupt, passages. A remark which after careful examination we are surprised to find true: since had Abresch known how to apply his extensive reading, he would have been admirably adapted to the former office; while, to the performance of the latter, the situation of Brunck was peculiarly favorable, in having such ready access to the Paris MSS. It is a circumstance therefore singularly unfortunate, that the one could not, and the other would not, make use of his respective powers.

But the great defect observable in all the Editors of Æschylus, since the time of Stanley, is their want of a communion of sentiment with their author, and their consequent inability to recover, if once interrupted, the train of ideas that existed in his mind; without a due perception of which the aid to be derived from collations of MSS. or from extensive reading can never be effectually applied. Little, therefore, is to be expected from Morell, who, content with bringing together similar passages from profane and sacred writers, has attempted to do what a Valckenaer's industry, and a Valckenaer's taste, can alone make either pleasing to the veteran, or useful to the younger Scholar.

" Next in the labors of the field comes on,
" Sturdy and slow, Germania's heavy son;"

whose work, were its excellence proportional to the extent of its sale, it would be useless to praise, and arrogant to blame. But since the candor of our readers requires some better criterion of merit, while their learning revolts at the idea of following the hue and cry of bibliographers, we shall not hesitate to express freely our sentiments respecting both the editions of Schutz. In whatever light either of those works is viewed, it cannot fail to appear, from the slightest inspection, a most contemptible performance. To an *ungermanlike* want of industry in collating even printed documents is united such disingenuousness in concealing the names of those, to whom he is indebted for illustrations or corrections, that our feelings

of resentment, at the commission of so dishonorable a deed, are equalled only by our astonishment at the daring profligacy of a man, who pilfers with the certainty of detection.

Last in the list appears one Bothe of Magdeburg; who, warned by the failings of preceding critics, wisely adopted a different plan; but with a mind utterly incapable of drawing the line of nice distinction, instead of German prolixity he has fallen into the opposite extreme of more than Spartan brevity. His judgment led him to avoid the errors of others, while his self-love prevented him from correcting his own. He saw possibly that former Editors had been deterred by conscious diffidence from attempting to restore an author, the most corrupt of any whose remains are known to us, and therefore he determined that no want of confidence should prevent him from undertaking to cleanse the Augean stable; in the execution of which his boldness of emendation outfaces a Toup, and the frequency of failure keeps even a Reiske in countenance. But independent of the paucity of admissible corrections there is an objection fatal to Bothe's character as a skilful Editor; he either knew not, or did not chuse to know, that in passages, to the restoration of which nothing decisive had been done, by retaining the old readings the door was left open to subsequent improvements, in the way of which no little impediment is thrown by introducing conjectures, which only make *confusion worse confounded*. In the whole of his *Æschylus* so few are the successful, when compared with the number of unsuccessful alterations, that we should be inclined to suspect those few derived from a source disingenuously concealed, were it not next to an impossibility that out of so many throws he should never have made a lucky hit.

Thus, then, at some length, and in a manner that has tried, if not exhausted, the patience of our readers, have we passed our opinions on the merits of the several critics since the time of Canter. Of him and his predecessors H. Stephans, Turnebus, Robortellus, and Aldus, we have purposely said nothing, conscious of our inability to add to the praises so fully and frequently bestowed on them by the united voices of past and present ages. We shall therefore, omitting these, pro-

ceed to examine what claims the present performance has to the attention of living or future Scholars.

From the head of this article (which is a copy of Mr. Butler's title-page) it will be seen, that the present work is meant to be a *variorum* edition of *Æschylus*. The adoption of this plan has already met with our disapprobation, nor is the execution of it less liable to reprehension. That we are not unreasonably captious our readers will admit; when they are informed, so injudiciously are the materials disposed, that to obtain *all* the information (which by the bye would oftentimes be but *little*) on any point, it is necessary to turn to six different parts of the volume. The following is the order of arrangement:

I. 1. Text, pp. 5—41. 2d. Fragments of Περικλῆς, Περφρῶς, and Αυσμενός, pp. 42—45.

II. 1. Σχόλια Περὶ τὰ. 2d. Σχ. Διότρεξ. 3d. Σχ. Ἰζία, (thus separated) pp. 49—117.

III. Latin Translations of Text and Fragments, pp. 123—154.

IV. Stanley's Commentary on the Play and Fragments, (the new notes interspersed with the old, but included in brackets) pp. 155—266. three of which relate to the Fragments.

V. Variæ Lectiones cum Butleri aliorumque Notis Criticis, pp. 1—106.

VI. Butleri et Variorum Note Philologicæ on the Play, pp. 107—212; and 12 additional on the Fragments.

Our object in thus marking the number of pages occupied by each part, was to present to the reader the novel sight of an English edition of an ancient author. done in the true German style: for while the text is comprised in 36 pages, the perpetual commentaries, notes critical and philological, and various readings, take up ten times the space. Who now shall complain of the Drakenborchs, the Burmanns, the Heynes, and all the younger continental fry, whose ponderous volumes load our shelves, not for use, but show? gratifying, indeed, to the Bibliographer, whose gloating eye luxuriates in the brilliancy of *Charta Belgica*; while to the poorer Scholar, who buys with the vain hope of obtaining information, is reserved delec-

table *Charta Cacata*; in the perusal of which, he is compelled to wade, with tired step and slow, the long, the deep, and heavy bogs of German dulness.

But of all the absurdities that ever disgraced even a German page, we defy our readers to produce any thing half so absurd, as the Philological remarks of Mr. Müller; to whose communications Mr. B. has paid a compliment, at the expence of both their reputations, by the insertion of what Mr. B's judgment cannot, we are sure, but disapprove, although the partiality of friendship prevented him from consigning to oblivion the far-fetched conceits of the *modern Tacitus*.*

Our readers will pardon us, if speaking of such a person as Mr. Müller, we seem forgetful of Markland's words,† worthy of being engraved on tablets of brass, and kept as the apple of his eye by every Reviewer. We thank Mr. B. for having prefixed them to his work; as we shall thus be constantly reminded in the subsequent parts of this article, to preserve that decency of language, which some of our critical brethren pride themselves for having laid aside, in a manner highly disgraceful to their feelings as men, and not at all conducive to their reputation as Scholars. Where a sacrifice of civility is made to promote the cause of literature, we are forgetful of the means, in consideration of the end in view; but when by pimping to the worst passions of our nature, the language of abuse is adopted with the sordid hope of increasing gain, much as we may admire the serpent's glossy tongue, still must we execrate the venom of its tooth.

In the present instance, however, this expression of decided disapprobation, we trust, will be of service to the public, by reminding Mr. B. that whatever may be his veneration for the talents of his friend, other Scholars will not be disposed to worship, with sentiments of equal adoration, the God of his idolatry; nor feel the least regret at the future suppression of Mr. Müller's reveries.

* Vide Butleri Prefationem.

† The passage is too long to be here quoted, and does not easily admit abridgement. Vide Dedicationem in fronte Suppl. p. 4.

Of Mr. Butler's own notes, it would perhaps be premature to decide positively; but as far as the Prometheus, the subject of our present remarks, is concerned, we confess our inability to find a passage, in which he has made any addition to the stock of public information; a confession, which only a strict adherence to truth could have extorted from us; and which our hand, while it writes, does so, in the language of an elegant Scholar, *invita, doleatis, coacta*.

But while we are thus ready to point out the defects of Mr. B's edition, let us not be forgetful of its merits. For the very full body of various readings, Mr. B. well deserves, and doubtless will obtain, the thanks of every Scholar. Some additions, it is true, may be made, which it shall be our duty to supply; and in order to give our readers a correct idea of what has been done,¹ and what remains to be done, towards restoring the least corrupt of the plays of Æschylus, we shall subjoin lists of passages corrected, and to be corrected; the latter of which, nearly equal to the former, will abundantly prove, that much is wanting, before the admirers of Æschylus can flatter themselves with reading this noble production of the human mind, rescued from, and uncontaminated with, the aberrations of Scribes, and the interpolations of Sciolists. To point out some examples of both these fruitful sources of error will be our present business; in which our attempts to restore some desperate passages will, if successful, we doubt not, gratify Mr. B's taste; and

¹ We mean, by Stanley, and critics subsequent to his time in the way of conjecture: with respect to the adoption of readings, which are preserved in MSS. and the citations of ancient authors, scholiasts, and lexicographers, we have purposely omitted to say any thing, considering that to be a point, in the decision of which a future Editor will find ample scope to exhibit the extent of his erudition, and the elegance of his taste. It is needless, therefore, to point out to Mr. Blomfield's attention the following variations, as being worthy, amongst many others, of a place in the text of his edition of the Prometheus, viz. in v. 146. *θ' αργος* quod Casanbon. ex Eustathio notaverat: conf. 761. In v. 179. *ὑποχλαῖς* cum MS. Lips. In v. 503. MSS. Colb. 1. and Ask. A. *εἰδ' ἰ μὴ*, which Porson would probably have approved, since he has *obelized* the common reading. The same may be said of H. Stephan's conjecture, *Ποιῶ σ' ὀλέκω*, in v. 566. where Porson has likewise placed an *obelus*.

if unsuccessful, possibly please him more by giving him an opportunity of laughing at our temerity, in return for our ridicule of his excessive caution.

From the very nature of our Journal, no apology will be requisite for adopting the medium language of the learned in those parts of this Review, which can interest only professed Scholars. Besides, as in other sciences, so also in criticism, there is a technicality of phrase very favorable to the more ready communication of thought; but which cannot easily be transferred into English without an appearance of pedantry. We shall therefore run the hazard of writing bad Latin, in preference to introducing the language of criticism to the knowledge of mere smatterers in learning:

"Who judge of authors' names, not works, and then,

"Not praise, nor blame the writings, but the men."

Index locorum à Stanleio aliisque post Stanleii tempora emendatorum; iis, quæ B. omisit, asterismus præfigitur.

* 1. Ἀδατον. Indicante Anonymo in Comment. Societat. Lips. vol. II. p. 283. citant Veneta Schol. B. in Ἰλ. Ε. 78. ἀδατον. Hesych. Ἀδατοι, ἀπανδρωτοι: conf. 20. ἀπανδρώων πάρος. Scholiastes A'. agnoscere videtur ἀδατον: licet illius verba hodie mendosa sint, ut cuius patet ex Hesychio. Vulgò ἢ διὰ τὸ ἀγχιον καὶ ΑΠΑΝΘΡΩΠΟΝ τοῦ τοιοῦτοῦ ὅτι διὰ τοιοῦτοις ὁ πάρος βούλος, ὅθεν αὐτὸ τοῦ ἀπῆν, ἀδατοι εἰς ἐργίαν. Corrige in Scholiis ἀδατοι.

7. Τὸ σὺν γὰρ ἄνθος παντ. πυ. σίλας. Wakefield. legit et distinguit Τὸ σὺν γὰρ, ἄνθος παν. πυρὸς, σίλας: V. D. omnino adeas in Silv. Crit. § 10. Quod ad ἄνθος πυρὸς præter Hesychium conf. Hom. Ὀδ. Ε. 490. Στέρμα πυρὸς.

* 22. Φοιβῇ. Anonymus eadem indicavit Schol. Wassenburgii in Ἰλ. Α. 47. ubi citatur Φοιβῶν.

55. λαβῶν. Stanl. βαλῶν νιν ἀμφὶ χερσὶ collatis 52. τῷδε περιβαλεῖν, et 72. ἀμφὶ πλευραῖς — βάλε.

112. τοῖωνδε. Stanl. τοίωνδε: cf. 621.

134. Θειμερῶπιν. Post Stephanum Bentleius θεμερῶπιν. Bene Mericæ Casaubonus reddit Anglicè, demure-looking, i. e. θεινὴ ῥαζὶ ὄψα, cf. Ἰλ. Γ. 217.

150. Ἀθισμος. Bntl. ἀθίτως ex Hesychio.

178. Καί. Anonymus in Marg. ed. Ald. καὶ (i. e. καὶ ἐν).

213. Χρεὶ ἡ — ὑπερέχοντας. Dawes. χρεῖη. Porson. ὑπερχόντας.

235. Δὲ τολμῆς. Vulfkenacr. ex Schol. δ' ἐτόλμησ'.

264. Τοὺς κακῶς Πράσσοντας. Heath. et Stanl. in notis novissimè editis, τὸν — πρᾶσσόντι.¹

269. Κατισχανῖσθαι. Stanl. κατισχανῖσθαι.

340. Ἐπαινῶ κοῦδαμῇ. Valcken. ἐπαινῶν οὐδαμῇ.

347. Καί. Porson. χ' αἰ, ni fallor, ex emendatione Marklandi in notulà quādam, quæ hodie non in promtu est.

* 354. Τυφῶνα θούρει πᾶσιν ἑς ἀντίστη θεοῖς. Burges ad Troad. 521. Τυφῶνα ἔηρ' ἑς πᾶσιν ἀντίστη θεοῖς cui favent. Scholiastæ verba ἑκατοντα-κεφαλον Τυφῶνα ἀπάντων ΘΗΡΩΝ ἀγρίων ἔχοντα κεφαλὰς: vide Ruhmk. ad Timæum, p. 260. qui bene Apollodoro reddi jubet *θηρὸν προ θείου*: cf. Eurip. Bacch. 534. Ἀγρίων τέρξιν οὐ φῶτα βροτῶν Φοῖβον δ' ὥστε γίγαντά γ' ἀντίπαλον θεοῖσι, i. e. Τυφῶνα: nam Pindar. θεοῖς πολέμιος Τυφῶς. Illud autem ἔηρ' (unde *ἔηρ*, vid. Append. ad Troad. p. 171. D) extra dubitationem omnem ponit Fragment. Promethei Soluti apud Strabon. iv. p. 183. σάφ' οἶδα καὶ ἔηρος περὶ ὧν.²

371. Ἀπλήστου. Ἀπληστος Gedike. Schutz. ἀπλτου collato Pindarico ἀπλτου τέρξιν: Rectius esset ἄπλματος.

437. Προσιλούμε.ον. Προσιλούμενοι Porson:

440. Καὶ γὰρ εἰσὶν αἰν. Abresch. ex Scholiis eruit καὶ γὰρ: quod exemplis idoneis munivit: vide ad 178.

462. Δουλιόντα σύμασιν θ'. Tyrwhittus distinguit δουλιόντα σύμασιν θ', sic quoque Stanleius in Not. MSS. Verùm neque Tyrwhitto, neque Stanleio, neque Porsono deferenda Laus est ob punctulum mutatum: omnem illam sibi arrogat Auctor Schol. B'. cujus verba sunt Ἡ πρὸς τὸ δουλιόντα στικτίον, ἐν ἧ' το σύμασιν διὰ τοὺς ἵππους, οὕτως καὶ ὑπ' ἄρματα ἤγαγον Φιλίνους ἵππους, οὗτας ἐν τοῖς σώμασιν γίνονται διάδοχοι μεγίστων μοχθημάτων τοῖς ἐλατοῖς· κρεῖττον δὲ τοῦτο.

* 508, 9. — ἐκ διμῶν ἔτι. — ισχύουσιν Διός. Wakefield. Silv. Crit. transponit Διός, ἔτι.

534. Ἰδία. Morell. ex Schol. eruit ἐν ἰδίᾳ, vide ad v. 440.

¹ In Soph. CEd. Col. 1169. Heathius anapestum feliciter anovit legendo ὦ φίλτατι σχῆς. Ald. ὦ φίλτατ' ἴσχυς. In Pers. 35. Αἰγυπτογίης MSS. duo, teste Kiddio, (Critical Rev. July, 1803.) cf. Suppl. 31.

² Porsoni conjecturam Τυφῶνα θούρει ὅστις ἀντίστη θεοῖς certari esse arbitratur V. D. in *Edinburgh Rev.* No. xxix. in Censura Butlerianæ Editionis. Judicent Eruditi. At editor novissimus Aristoph. Acharnens. ad v. 1082. vult Τυφῶν, ἄπασιν ὅστις ἀντίστη θεοῖς.

* 606. "Ο,τι μ' ἐπαρμένει παθῖν τί μὴ χρεῖ. Burges ad Troad. 740. legit —ἐπαρμένει· μάθῃν τί μὴ χρεῖ, et exempla profert similis confutionis. Adde quod με Rob. et Ask. A. præbeant; sed μαθῖν unicè verum est propter responsum Promethei Δίξω τορῶς σοι πᾶν ὅ,τι χρεῖζεις ΜΑΘΕΙΝ.

638. "Ὅστ' ἀποκλαῦσαι. 'Ως ἀποκλαῦσαι V. D. in Marg. ed. Ald.

678. Λίγνης ἄκρη τι. Canter. Λίγνης τε κρήνη: cui favet indicatus a V. D. (*Monthly Rev. Append.* vol. LII.) Schöliast. A'.

* 691. Λύματα διμματα. Botheus delet λύματα pravam lectionem vocis διμματα, (vide ad Troad. 610.) fortasse olim punctis, ut fieri solet, notatam, quæ postea evanuerunt.

692. Φύζην. Le Grand φύζην.

749. Ἀπαλλάγην· κρεῖττον γάρ. Heath. ἀταλλαγην· κρεῖττον: multo magis vivida, causali particulâ omissâ, profuit oratio.

757. 12. Ἦδοιμ' ἄν — Πῶς δ' οἶκ —. Dawes. legit PR. Ἦδ' οἶκ — 12. Πῶς δ' οἶκ —.

800. Φροερεν. Wakefield. Φροίσιον collato 740. sic quoque Bothe.

866. Γνώμων. Porson. γνώμων, fortasse ex MSS. Cant.

* 868. Τέξιν. Hunc versum certè mendosum et fortasse spiritum esse arbitratur Burges *Append.* ad Troad. p. 189. C: quia peccat in veterem Atticam linguam. Τέξιναι dicitur, non Τέξοι. Corripit igitur B. βασιλικὸς γ' ἔξιν γίγος (Ald. βασιλικὸς ἔξιν) et in v. 850. legit Τέξιν κίττιον. Simili fere modo in v. 930. pro γ' ἔξιν, Rob. δέξιν.

898. Γάμω. Schut. /· μέγα.

902. Ἔρως ἄφικτον ἔμμεα. Schut. /· delet ἔρως gl.

957. Τυραννοῦντ'. Staml. κοισιοῦντ' et MSS. firmant.

973. Συμφοραί. Valckenaer. συμφοραί.

1012. Μυζόν. Staml. μυζόν.

* 1030. Ἀλλά. Botheus ἄλλως.

Index locorum, quæ nec Stanleius neque Critici recentiores pro mendosis habuerunt; eorum aliquot Porsonus obelo notavit, quibus asterismus præfigitur.

* 17. Amicus doctus Hesychii gl. ἐνωρίάζω subindicavit; quo fortasse respexit Porsonus. Idem monuit V. D. *Edinburgh Review*, No. xxix.

21. In talibus, quæ illud est του μερῶν ἐστῶν enclitica vox syllabam ἐξέτονον sequi debui, nisi metrum obstarat: lege igitur

μορφήν του βροτῶν: adi Porson. Supplement. Præf. p. xxii. de vocalis encliticis sic positis. Cum verò multi MSS. dant θεῶν pro βροτῶν, et Ven. 2. του inserit ante φανῖν, legere fortasse præstat in οὔτε του θεῶν οὔτε φανῖν του βροτῶν. Istud μορφήν aut è pravâ varietate lectionis oritur (nam hæ voces permutantur in Iph. T. 292. juxta Marklandi conjecturam) aut è cerebello nescio cujus interpolatoris, qui conçoquere non potuit φανῖν ὄψει: licet planè gemellum sit τῷ “κτύποι δίδοχα.” Quod ad θεῶν et βροτῶν cf. infra 155. μήτε θεὸς μήτε τις ἄλλος. Nec raro phrasis του θεῶν depravatam: quam Sophocl. Philoct. 196. restituit Porsonus in Addend. Hecub. 1169. et Euripid. Troad. 784. Burges, restituendam loco corruptissimam Bacch. 323. Μαίνει γὰρ ὡς ἄλγιστα, καὶ τε φαρμάκοις Ἄκη λάβοις αἰ εὐτ’ αἴεν τοῦτων νοσῖς. Postrema sunt ineptissima. leg. εὐτ’ αἴεν τοῦ θεῶν νοσῖς. Cf. Herodot. iv. 79. ὑπὸ του (vulgo τοῦ) θεοῦ μαίνεται, Æschyl. Pers. 164. οὐκ αἴεν θεῶν τινός. Hom. Il. O. 580. Οὔτοι αἴεν θεῶν Eurip. Phœn. 1634. Ἄεν θεῶν του et Iph. A. 111. κατὰ θεὸν νοσῖ τίς.

42. MSS. plures τοι, Rob. τι. Butler. præstat Brunckianum γι. At MSS. tres τι: leg. τί.

* 49. Ἀπαντ’ ἐπράχθι planè mendosum Scholiastes exponit per ὀρίσται, τιτύπεται, quæ mirè conveniunt cum gl. Hesychii Πίπρωται· τιτύπεται, ὀρίσται. Lege igitur Ἀπαν πίπρωται θεοῖς. πλὴν γι κοίρατιν. Istud γι (quod semper ferè πλὴν quasi satellites comitatur) latet

in χ. Aliis fortasse placebit Ἀπαντ’ ἐτύχθη ^{πρῶ} πλὴν θεοῖς κοίρατιν: ut perperam omnino; licet propius quid accedere videatur vestigiis vulgatae lectionis: etenim neque πλὴν suum locum habet, et πίπρωται planè confirmat infra 518. Τι γὰρ πίπρωται Ζηνὶ πλὴν αἰ κοίρατιν. Illud πίπρωται Euripid. Iph. T. 1263. restituere conatur Burges in Append. ad Troad. p. 132. At ibi legi debet τὰ παρ-αυτὰ τί τ’ ἐπιθ’ ὅς’ ἑμὲ τυχῖν. Hesych. Παραντά — παραντικά. In Androm. 775. Lasc. veram scripturam modo non conservat. Totus locus sic restituendus est, Κεῖσσι δὲ νικᾷ, μὴ κακὸς δὲ ἔχειν ἢ ξὺν φθοίᾳ βάλλειν δυνάμει τ’ ἀδικᾷ. Ἦδὲ παραντικά τοῦτο βροτῶσι. Ἐν δὲ χεῖρι τιθεῖν ἔξρον. Vulgò σφάλλιν δυνάμει τι δίκαια ἢ αὐτικά· sed Lasc. μὴ γὰρ αὐτικά.

* 51. Voluerit necne Porsonus Ἐγνώκα καὶ αὐτός· κοῦδ’ ἢ ἀντίτιπιν ἔχω, nescio. Certè scio Euripidem scribere Ἐγνώκα καὶ αὐτός, Alcest. 1083. et scripsisse (Iph. A. 1391.) Τόδε δίκαιον· οὐτ’ ἔχοιμι ἄρ’ ἢ γ’ ἂν ἀντίτιπιν ἔπος restitutum à Burgesio in Præf. ad Troad. p. xv. qui tamen alium ejusdem fabulae locum inspari successu tentavit. Vulgò (v. 1209.) :

Πιθού· τὸ γὰρ τοι τέκνα συνάζειν καλὸν,
 Ἀγήμενον· οὐδὲς πρὸς τὰδ' ἀντίποι βροτῶν.

Particula *ἂν* nunquam nisi quibusdam in formulis omittitur. Huic incommodo consultum iret, si legeretur cum MSto uno ἀντίπν: verum id usus loquendi rejiceret; vide Markland. Expulsis *πρὸς τὰδ'*, nullo negotio corrigere possumus in versu secundo, Ἀγήμενον· οὐδὲ εἰς ἂν ἀντίποι βροτῶν. In vers. priori sententia graviter laborat; quippe quæ si peculiaris esset dicta, vix omitti potuisset τὰ σά; si generalis, πατρὶ vel πατρός; lege igitur

78. τρὸς παῖδ'
 Πιθού· τὸ πατρὶ τέκν' εἶν' αἶζιν καλόν.

De variis lectionibus adeo cum veteri scripturâ conglutinatâ, ad nuperimum Phœnissarum editorem in v. 637. Quod ad *εἶν*, feliciter id restituit Porsonus *Æschyl. Suppl.*

56. Veram lectionem servavit Hesych. *ῥαιστῆρα*, cf. 76.

86. Libri fere omnes pro *τυχῆς* dant *τεχνῆς*: quæ lectio, ni fallor, orta est à gl. subscripta voci *Προμηθεῖας*: sic enim olim fuisse lectum videtur. Hesych. *Προμηθεῖα, προνοῖα, ἐπιμελῖα*. Soph. *Electr.* 996. usurpat *Προμηθεῖα*.

113. Ex Rebertellianâ scripturâ *δισμοῖς πεπασταλευμένος* cum vulgatâ mixtâ erui potest *δισμοῖς τε παστέλευτος ὦν*. Illud *ὦν* hic à multis MSS. omissum sæpius excidit: vide ad v. 1030.

* 110. MSS. miro consensu addunt *α'* voci *ἐπιδιδῶν*: lege igitur *ἐκχρητέ μ', ἰδῶν*.

147. Multi MSS. *πίττειται*, et mox *ταῖς*: lege *πίττειται τῶν*.

155. MSS. tres *ἀγχοῖς*: recte; cf. 175. dele igitur *ἀλυτοῖς* gl. mox lege *ὧς μητε θοος μητε τις ἄλλος Γελισκας ποτε τοῖτόδ' ἐτιγῆναι*. Vulgatum *τελάσας* friget: est quoque sollemnis error; vide Burges. ad *Troad.* 1177. MSS. agnoscunt *ποτε* aliêno licet loco.

174. Constructio nulla est: lege *οἶδ' ὅτ' ἀπειλῆς τεύξεαι*: cf. 29 et 958.

* 182. Ob metrum lege *ὁδῶν δ'*. Permutantur *δ'* et *γὰρ* 151. Guelph. et 765. Colb. 1. Is tamen utramque præbet sic *οἶδ' γὰρ*. Vide Porson. *Orest.* 815. Eandem conjecturam Burneio tribuit V. D. *Edinburgh Review*.

193. Displicet *γίγναι* hîm̄n ob proximum illud *ἡμᾶς*. Lege, quod alii, si bene memini, præceperunt *γεννηῶν*: conf. 989. Hesych. *Γεννήσω, βοήσω*.

229. Repone *εὐδὲς ἔνιμα δαιμόσιν*.

237. Hunc locum fortasse respexit Hesych. *Κνέμπτοιλαί, κνέμπουσαι, κνέμπουσαι, κνέμπουσαι*: sed vulgatum defendere videntur 306 et 513. Vide tamen ad v. 994.

241. Ἐρρυθμίσθαι satis intellectu difficile est : aut explicatione aut emendatione locus indiget.

246. Est longè inepicissimum istud Καὶ μὴ φίλοις ἐλευνὸς εἰσσεῖν ἐγώ. Tu lege Καὶ μὴ φίλοις : juxta notum illud Sophocleum *Œd.* *Tr.* 1327. καὶ στυγοῦντ' ἐποικτιστρὶ. De μὴ et μὴ permutatis, adi Porson. *Phœn.* 1638. Et profectò μὴν restitui debet versui sequenti ex MS. Colb. 1. legendo οὐ μὴν τι vice οὐ μὴν τοι. Vulgò μὴ ποῦ τι. Solæ cum μὴ — προὔβη.

288. Nescio quid in γνῶμεν latet : an φωνῇ.

389. In voce δοκῶ vitiū vidit Botheus : lege vel δοκῶ vel μ' αἶκον : perperam Ald. et Ven. 1. δοκῶ pro δ' αἶκῳ in v. 629. In *Troad.* 897. Ald. δ' αἶκους, Harl. δοκους : i quo loco emendari potest Polybius, III. 81. ἐνιοὶ δὲ διὰ τὴν πρὸς τὰς τῶν ἀνδροσίτων ἐξουσίαν καὶ ἐν τούτοις ἐκπλήξιν οὐ μόνον πόλεις καὶ βιοῦς ἀναττατους πληνικατιν. Hæc imitando Historicus expressit vel ex Euripide vel Sophocle : illius verba sunt, Αἰρεῖ γὰρ ὅμματα ἄνδρας ἐκείνους πολὺς Πιμπρησ. ὁ αἶκους : hujus autem Antig. 302. τοῦτο γὰρ πόλεις Πορθεῖ. τὸ ἄνδρας ἐξενιττατιν δοκῶν : lege igitur in Polybio vel αἶκους, vel δοκους. Quod si βίη, scripsisset auctor, ΠΟΛΥΒΙΟΣ verò dictus fuisset.

302. Ald. θεωρὸς τύχης ἐμῆς, verò propius : hæc enim sint vel Euripidis ex Philoctete vel ex alio quodam dramate. Quod ad Aldinam lectionem attinet : bene vidit Butler. post θεωρὸς excidisse ωι, quod latet inf ξυνασχαλῶν : voci quoque θεωρήτων malè duæ literæ inseruntur : lege igitur, Ἑλθὺν ἐς αἶλιν καὶ ξυνασχαλλῆς, κακοὶ Δίρκου θίαυκ.

331. Planè singulare illud est, quod Schol. A'. præbet ἐπ' ἐμοὶ ποήσας καὶ συναληγῆς ἐφ' οἷς πάσχω κακοῖς : ex his erui potest :

Ἐφ' οἷς γε πάσχω καὶ ξυναληγῆς ἐμοί

καὶ, *etiamsi*.

340. MSS. καὶδὲ μὴ ; leg. γ' οὐ τι μὴ ; eleganter οὐ μὴ cum futuro jungitur.

342. Distingue ἀφελῶν, Ἐμοὶ ποήσεις : ἀφελῶν Dativum non regit.

346. Vulgò ὡς πλείστοις. At Schol. A'. ἔ. καὶ ἄλλους ἐπιτυχίῃ τῆς ἐμοῖς βλάβης legebatur fortasse ὥστ' ἄλλους γε πημονὰς τυχεῖν.

357. Vulgò ἐπέρων βίαι. Anne Typhæus se regnum Jovis comminuere arbitrabatur truci solūm vultu ? non opinor : potuit quidem terrorem afferre vel ipso Jovi : lege igitur ἐκτλῆς θίλων : illud θίλων agnoscit Margo ed. Ald. olim penes Morellum. *Æschyli* verba sunt adumbrata ad imaginem Homericam, *Il.* *Σ.* 227. Ἴηνοχοὶ δ' ἐκπλήγην ἐπὶ ἴδῳ ἀνάκτορ πῦρ Διὸς ὑπὲρ κεφαλῆς μεγαθύμου Πηλεΐδης Δαιμόνιοι. Hinc patet locutionis venustas in sequentibus Ὅς αὐτὸν ἐξέπληξε ἰδέσθαι sonat Διὸς τυραννίδα ac Ζητὸς λῆμα in Me-

leagri Epigrammate apud Valcken. ad Ammon. p. 143. ubi plura hujus generis: cf. 897. Παρθένιον Ἰούς, i. e. Παρθένον Ἰώ.

* 384. Ex variis lectionibus erui potest Ἐα με τῆδι γ', εἰ νοῦν, νοῦν: cf. 343 et 977.

388. Nullo modo defendi potest ΣΕ ΘΡΗΝΟΣ ΟΥΜΟΣ· lege Μὴ γὰρ Σ', ΑΘΡΗΣΟΝ, ΝΟΥΣ ΣΟΣ εἰς ἔχθραν βαλῆν· cf. 334 et 392.

427. Dele λύμαις ex v. 148. natum. Butleri conjecturam ἀδαμαντοδέτοις præoccupavit Stanl.

445. Aut lege cum MS. Colb. 1. Ἀλλ' οἷς δίδωκ' εὐνοίαν ἐπαγοίμενος· aut ex conjecturâ Ἀλλ' ὣν δίδωκ' ἀγνοίαν. Hesych. Ἀγνοία, ἀμαρτία.

460. Vulgo γραμμάτων τι συνθίσις Μήμηι θ' ἀπάντων μουτομήτορ' ἐργάτιν. Hemsterhusius γραμμάτων τι σύνθισιν Μήμης: mox ἐργάτην ex Stobæo: parum tamen illud ἀπάντων placet: neque ad rem sunt: loca Stanleio citata de Μνημοσύνη (non Μήμηι) Musarum matre; deinde ἐργάτιν obelo notavit Porsonus. Quid plura? Livii verba appositè Brunckio laudata ad emendationem commonstrare viam possunt, "literæ — unica custodia fidelis memoriæ rerum gestarum:" an legendum Μήμης, πάλαι νοσοῦντ' ἐν ἡτέρ', ἑκατον. Hesych. Ἑκατος, Φεάγμος. Ἰgitur ἑκατον νοσοῦντ', ut τῷ νοσοῦντι τυχίων, Phœn. 1113 et 1187. τοῦτο (scil. τυχίος) παύσαντες νοσοῦν.

486. Wakefield. αὐτὸς (non αὐτὸν, ut scriptum est in Butleri notis) pro αὐτοῖς: si quid mutandum (cf. 459.) f. εὖ πως: cf. Phœp. 1142.

551. Nihil hic deest: dele in antistrophico γάμον (sic enim nullus dubito quin MSS. dent pro γάμων) gl. manifestam: vox eadem ab Interpolatore nascitur in v. 892.

580. Friget istud εὐρὸν ΑΜΑΡΤΟΥΣΑΝ: an legendum ἔρι ΜΑΡΓΩΣΑΝ: similiter in Iph. A. 77. εἰστέρις ἔρι restituit Burges ad Troad. 222. Euripid. Hec. 1128. habet μαργώσαι χίρα alio licet sensu; at eodem quo hic Demosthenes olim habuit in Orat. C. Midianf. § 10. ubi legi potest φασὶς τὸν λόγιον καὶ ΜΑΡΓΩΝ (vulgò ΑΜΑΡΤΩΝ) ἔπαιον· MSS. debentur φασὶς et ἔπαιον. Et Hesych. Μαργώτης, μεινόμενος· cf. 883.

583. Vulgò διήματι. Guelf. διήματι: lege διήματι.

* 610. Vulgò ἔ, τι obelo Porsonus notavit; ob rationes quas aperuit ad Orest. 64. lege ἔπει: cf. 626 et 642.

620. Post χεῖρ deesse aliquid ex Scholiis patet: loco versùs omissi ad Promethei partes spectantis inseritur Πονεῖς, u. r. l. conflatus ex v. 112. Quod si nihil deesse videatur lectori Erudito,

is legat ob servandam τῶν στιχομυθεμένων legem (vide Dawesii notam ad v. 757.) 1Ω. Καὶ πρὸς γὰρ τοῦτοις τίμα τῆς ἡμεῖς πλανῆς Διῶ. ΗΡΟ. Τὸ μὴ μαθῆναι σε κρείσσον ἢ μαθῆναι. Illud σε MSS. tres dant.

622. Vulgò ἀρκῶ σοι σαφηνίσαι· μόνον. Turn. ἀρκίσαι· f. ἀρκί· σοι μὴ σαφηνίσαι. Schutz. modò non verum vidit: quia plane solæcum esset ἀρκῶ.

654. Colb. 1. et Viteb. βουστάσις τι καὶ πρὸς πατέρας· delete πρὸς quod è vers. superiori fluxit, lege Λιμῶνα, βουστάσις τι καὶ ποιμένας πατέρας.

681. Anapæstus amoveri potest ope Hesychii: lege Ἀφνιδίος.

695. Hic quoque Lexicon illud præstantissimum opem fert; lege προὔργου στινάζεις.

710. MSS. tres Ald. et Rob. sic exhibent:—

— ἄλλ' ἈΛΙΣΤΟΝΟΙΣ ΓΥΠΟΔΑΣ

Χρίμπτουσα φαχίαισιν ἐκπύρων χθόνα.

Porsonus obelo notavit ἀλιστόνοις: potuit quoque φαχίαισιν obelo notare; quippe quod in Dawesianam regulam peccat: est quoque vox φαχία apud Tragicos maximè infrequens. Locum mirè depravatum Butlerus, quasi omnia essent sana, sicco pede prætergressus est. Tu lege

— ἄλλ' Ἀλιζώνις πόδας

Χρίμπτου· ἄκραν γύναισιν ἐκπύρων χθόνα.

De gente Scythicâ Ἀλιζώνις vide Eustath. ad Ἰλ. B. 856. p. 363. et Etymol. M. in V. Eandem commemorat Herodot. iv. 17 et 52. ubi libri nunc Ἀλαζώνων aut Ἀλαζόνων: sed vera lectio est Ἀλιζόνων; Anglicè, *Sea-girt*: hoc patet ex Arriani, verbis apud Eustath. Ἀλιζώνες δὲ οἱ ἄνθρωποι οὕτω καλοῦνται ὅτι παντάχου ἐβαλάνθη περιέχονται: et ne quis dubitet de Ἀλιζώνις Hesych. advocabo Ἀλιζώνες, ἰσθμός. Istud οὖν in suo loco omissum superiori versui adheret: ex literis ἀραχίαισιν γυναικῶν erui ἄκραν γύναισιν quia solennis est π et χ permutatio; in v. 942. Ald. χαιρὸν pro καινόν. Quod ad πόδας χρίμπτουσα cf. Helen. 533. quod ad χρίμπτουσα — ἐκπύρων cf. Herod. iv. 63. cui similia conduxit Koehn ad Gregor. p. 198.

757. Cant. 2. et Margo MSti apud Morell. ὑπὲρ ῥαψῶνι vero proxima: lege ὑπὲρ ῥαψῶν: Noster Eumen. 26. καταρῥαψῶνι ῥαψῶν, ubi frustra est Wakefield.: et Euripid. Alcest. 552. ὑπορῥαπτίς λόγους. Hesych. Ἀ· γαῖρ· ῥαπτῦ, ἰφθόρη gl. est, mutilâ lege Καταρῥαπτῦ. Fons locutionis est Homier. Ὀδ. π. 423. κακὰ ῥάπτειν.

847. Schol. Α. Ἐμφρονος, ἀνδρὸς ἐμφροῦς. Sentsine, lector, hinc veram lectionem posse erui:

Ἐνταῦθα δὲ σ' ἀνδρὸς ἐμφροῦς ἐμφρονὸς τ'.

Ἐνταῦθα ἀνδρὸς Ζυῖος τίθησιν αὐτὸν χεῖρ.

Vulgò ineptissimè legitur ἐν postremis *χειρὶ καὶ θίγων μόνον*:* at. literæ *θιγ* ad versum sequentem pertinent; ubi feliciter Peyraredus *θιγημάτων* (ex Hesychio proculdubio restituit) vice *γινγημάτων*. Quod ad Ζεὺς τίθησιν sic è versu præcedenti retractum, simile quid notavit Burges in Append. ad Troad. p. 195. Hippolyti locum (1431.) ibi citatum ita corrige 'Εγὼ γὰρ αὐτῆς, *ὃς* μάλιστα φίλτατος Κυρῆι βροτῶν ἀγαλμ' ὃν ἐξ ἐμῆς χειρός.

859, 860. Hi versus manifestò sic legendi sunt,

Πιλασγία δ' ἐν νυκτιφρουρήταις θράσιν

Ἄρει δαμνέτων ΔΕΞΕΤΑΙ θηλυκτόνος.

Vulgata scriptura VV. DD. multas molestias facessit. Vulgò Πιλ. δὲ ΔΕΞΕΤΑΙ θηλυκτόνῳ Ἄρ. δαμ. νυκτ. θρ. at ἐν eleganter inscribitur vide Musgr. ad Soph. Trach. 903. Phot. Lex. MS. Λέξεται, λελήσεται: cf. Heft. F. 582. καλλίνικος λίξομαι. Marklandus ad Suppl. 340. contrarium peccatum correxit legendo *εἰσεΔΕΞάμεν* pro *ἐξεΔΕΞάμεν*. Membra extrema versuum transponuntur: vide ad Troad. 991. Hinc corrigendus est Eurip. Electr. 1013.

Λίξω δὲ, καὶ τοι πικρότης ἐνιστὶ τις

Γλώσση, γυναῖκα δὲξ' ὅταν λάβῃ κακὴ

(vide Porson. in Corrigend. Notis Hec. 301.)

894. Collato supra v. 510. lacuna suppleri potest legendo *τίλίσφοροι μοῖραι*: cf. Bacch. 92. *ἀνίκα μοῖραι τίλισαν*.

904. Vulgò ἄπορα πόρμος: forsan ἀπίρωτος ἡμερος. Ipse Noster Choeph. 599. ἀπίρωτος ἡμερος.

933. Vulgò τοῦδ' ἡ' ἀλγίῳ, f. τοῦδ' ἡ' ἀλγ. cf. 986.

* 943. Transpositis *πικρῶς* et *θειῶς* (vide ad v. 847.) uterque versus emendatur facillimè, lege τὸν θειῶς ὑπερπικρὸν τὸν ἐξαμάρτον ἀχαρίτως ἐφθμίροις. Huic emendationi favent vy. 37. 120. Nescio quid amarum habet illud ἀχαρίτως: cf. 547^u ubi Stanl. citat Epigramm. Ἡ μερόπων ἀχαρίστον αἰὶ γένος, εἴη Πρωμηθεῦ, κ. τ. λ.

958. Parum Græcè dicitur μὴ δοκῶ, lege μὴ δοκῶτί τοι, cf. 435.

984. Lege ὀφειλοντ': What, shall I give thanks to him, who owes them to me?

991. Ne quid peccatum sit in Dawesii regulam, lege *χειρπτίσθω*. Vide Hesych. ubi notandum est MS. dare *χειρπτίσθαι*: similiter variant libri ad v. 712. Vulgatum *ριπτίσθω* fluxit è v. 1042.

994. Vulgò *γνάμψι*. Colb. I. *γνάψι*. lēg. *κάμψι*.

1002. Sunt fortasse quibus *γνώμην* arrideat. At ii iudicio suo fruantur. Tu lege *ζώμην*: vide Wesseling. ad Herodot. I. § 31.

1006. Scholiast. var. lect. commemorat ἀλλ' ἐπὶ μάτην: quæ licet metro noceat, esse tamen vero proximæ: lege *Λίγων ἵσικα πολλὰ πῶλλ' ἐπὶ μάτην*.

1030. Vulgò 'Ο κομπὴς ἀλλὰ καὶ λίαν εἰρημῖνος. Tu lege ἄλλως, χαῖν᾽ ἂν εἰρημῖνος. Cf. Longin. Sect. VII. ΑΛΛΩΣ εὐρίσκειτο ΚΑΥΝΑ, in quo tamen loco bene Toupius reddit *non nisi tumida*: sed ἄλλως quoque sonat *ματαιώε* cf. Platon. Phædon. p. 364. A. *Læmar.* ἄλλως ἂν ὁ λόγος οὗτος εἰρημῖνος εἴη. Æschyli locum corrumpit non intellecta illa rara participii substantivi cum alio participio conjunctio; ejus exempla tria est videre apud Porsonum, Hec. 362. χαῖνα adverbialiter supendum: ἄλλως est Bothei.

1045. Leg. χθόνα δ' ἂν πύθμην mox Συγχάσει' ἂν deinde τοῦμὸν ἂν αἴτης cf. 1077. Jupiter non habuit quibus ἀνάγκης διναῖς Prometheus deiceret: cf. 513 et seq.

1079, usque ad φανερῶς Choro tribuendi; cui melius convenit loqui de metu suo, à Promethei persona alieno.

1090 et seq. Prometheo assignandi. •

So much for the Prometheus: in a future number our attention will be called to the Supplices, the next in the order of publication in Mr. B's volume: when we purpose to do that justice to Mr. Butler, which the length of this article prevents us from doing at present, forbidden as we are by want of room to give a specimen of Mr. B's performance.

Of the Origin and Progress of Language and Writing: by
 R. SCOTT, M. A. *Professor of Moral Philosophy, King's*
College, Aberdeen.

• NO. 1. •

AMONG the various definitions, which have been proposed with a view to distinguish man from the inferior orders of living creatures, that of the most ancient and most celebrated of epic poets, appears the most completely to answer the purpose. Man is called by Homer *μῆτις*, or *articulate speaking*; and certainly there is no other characteristic at once more noble and more peculiarly his own. Though man is the most *rational* of animals, and is therefore eminently raised above the brutes by his *reasoning powers*, he is by no means the only animal at all capable of reasoning; for the elephant, the monkey, the horse, the dog, and many more of the brute creation can reason to a considerable extent. But the gift of articulate speech is entirely denied to the most sagacious of the creatures, even to the Oran Outang himself; and if we find a few of the tribe of birds capable of imitating certain words, as pronounced by the human organs, their attempts in this way are so limited and imperfect, as by no means to entitle them to be classed with articulate-speaking man, especially when we find that they do not utter such sounds without much painful and laborious teaching; and, while they utter them, are almost entirely incapable of understanding their meaning. "Man, of all animals," says Aristotle, (as translated by Mr. Harris, in his treatise concerning happiness) "is alone possessed of speech. Bare sound indeed may be the sign of what is pleasurable or painful, and for that reason it is common even to other animals also. For so far we perceive even their nature can go, that they have a sense of those *feelings*, and *signify them* to each other. But speech is made to indicate what is expedient, and what hurtful; and in consequence of this, what is just, and unjust. It is therefore given to men; because this, with respect to other animals, is to men alone peculiar, that

of good and evil, just and unjust, they only possess a sense of feeling."

If then the faculty of articulate speech be a peculiar characteristic of man, it is entitled on this account, as well as on that of the extensive influence, which it possesses on the advancement of our intellectual powers, and on the progress of science, and of civilization, to the most careful examination, which we can bestow upon it. It is not only a subject of great curiosity to inquire how men were first prompted to communicate their thoughts by articulate sounds, and what was the gradual progression of language from its first rude beginnings to its present refined state; but such an inquiry, if successfully conducted, must materially tend to throw light upon the laws and constitution of the human mind, by the various faculties of which the invention and structure of language are regulated, and its numerous admirable contrivances suggested. It will likewise point out the defects, which undoubtedly exist in every language of human invention; and the remedies, by which these defects may be obviated. It will shew in what one language has a claim to superiority over another upon just and philosophical principles; in what the essential materials of a language consist; how these come to be modified, so as in a great measure to lose the traces of their original; what is absolutely indispensable in every language, what merely useful, and what altogether superfluous, or even noxious.

An inquiry of this nature cannot therefore but be thought peculiarly appropriate to a Journal, which has philological criticism for its primary object; and it is accordingly proposed to discuss the subject with care in a series of papers, of which the present is the first in order. It cannot indeed be pretended, that the inquiry is new, or that much valuable information has not been already communicated respecting it in the writings of many philosophers and grammarians, both of ancient and modern date. But to collect and digest the scattered information on this subject, which is diffused over a multiplicity of treatises; to correct the errors of older writers by the more accurate information of those of modern times; to deduce general principles from a mass of indigested facts; and to illustrate, as far as may

be, what is yet obscure in this extensive region of philosophical investigation, will, it is presumed, afford neither a useless nor uninteresting employment to the reader of this miscellany; and such are the objects, which the author of these papers proposes to keep in view.

Language then, or at least *articulate* language, we have stated to be a peculiar characteristic of man, and strictly and philosophically speaking, altogether denied to the brutes. Does this arise from an original difference in the human, and in the bestial, organs of utterance, or from a radical diversity in their respective intellectual powers? In other words, is it occasioned by a bodily, or a mental diversity? Anatomists seem disposed to maintain, that there is an essential imperfection in the organs of utterance of all the brutes, as far as articulate sounds are concerned, for which they are not at all qualified, though extremely well calculated for giving out long or continued sounds. It is found, however, by experience, that certain birds may be brought by much teaching, to utter various words with tolerable distinctness; it is not therefore strictly true, that the animal tribes are completely destitute of the organs of articulation; and the cause why they never attain the proper use of articulate speech is to be sought in an intellectual rather than in a corporeal deficiency.

The greatest part of the words of all languages is made up of terms, which are applicable to a variety of objects, or which may be called *general terms*; such, in fact, are all verbs, participles, prepositions, interjections, conjunctions, pronouns, and all nouns also, except those, which are called proper names. It is these last only, the proper names, such as *Rome, Paris, Thames, Snowdon, Julius Cæsar, Alexander the Great*, and the like, that belong entirely to an individual object, of which they are the appellative, while all the other parts of speech may each be applied to a variety of objects, forming classes of greater or less extent. To invent, therefore, or to understand the meaning of these general terms, it is necessary to possess the power of *generalizing*, or of reducing objects, which resemble each other in a variety of particulars to certain classes of *genera*, distinguished by some common name; and of this power the lower animals

seem to be entirely destitute. We find in them no traces of that mental faculty, which philosophers have called *Abstraction*, by which man is enabled to analyse or decompose the different objects of thought; to state qualities and circumstances apart from the actual assemblages of nature; to remark the qualities, which any object may have in common with other objects, and those, by which it is distinguished as an individual: thus to classify objects together, or to distinguish them from each other according to their observed resemblances or differences; in fact, every object, which we contemplate in nature, is an individual distinguished from all others by some characteristic properties of its own. There are in nature neither classes, genera, nor species; these are all the creatures of the human intellect, invented by man for his own convenience by means of the mental power of abstraction or generalization, by which he is prompted to apply to any new object a name, by which he has been accustomed to distinguish other objects, that nearly resemble it. The brutes, being entirely destitute of the generalizing faculty, are incapable of proceeding this length. They certainly may be made to attach a meaning to certain articulate sounds, as is sufficiently evinced by the obedience of dogs and horses to the articulate commands of their masters. But every word must be to them a *proper name*, indicative of a specific action, and of that alone; and that such is the case, a very slight examination of facts will sufficiently evince. A dog, or a horse will, at the command of his master, do some precise thing, which he has been previously taught to perform; and will repeat his task as often as the command is repeated, but this is the farthest that his understanding of words can carry him, and he might be taught to do the same thing by means of a visible sign, as well as in consequence of an articulate sound. To attach a meaning to a *general term* is altogether beyond the reach of bestial intellect. "*Rogue and knave*" says Dr. Beattie, "are in every parrot's mouth; but the ideas they stand for are incomprehensible, except by beings endued with reason and a moral faculty."

As language must at first have been the invention of rude and unenlightened men, very little raised above the state of barbarism, it may appear to some of my readers very difficult to comprehend

how such men should have been capable of exercising that degree of abstraction, which the formation of its mere elements implies. *To abstract* is generally conceived to be the peculiar province of the philosopher, and to be altogether denied to the illiterate vulgar, who must, however, be admitted to rank as high in intellectual acuteness, as that primitive race, to which we are obliged to ascribe the first formation of language. This difficulty however will not be thought formidable, when we attend to the manner, in which the uninformed part of mankind exercise their intellectual powers, which is by a certain natural instinct without premeditation, and with very little effort. In fact, a mere child is fully capable of all that degree of abstraction, which the formation of general terms requires, and every day exercises it without being in the least conscious of the matter. This has been well illustrated by the Abbé de Condillac, in the following passage of his treatise on Logic. “Un enfant nommera *arbre* d’après nous le premier arbre que nous lui montrerons ; et ce nom sera pour lui le nom d’un individu. Cependant si on lui montre un autre arbre, il n’imaginera pas d’en demander le nom : il le nommera *arbre*, et il rendra ce nom commun à deux individus. Il le rendra même commun à trois, à quatre, et enfin à toutes les plantes, qui lui paroîtront avoir quelque ressemblance avec les premiers arbres qu’il a vus. Ce nom deviendra même si general, qu’il nommera *arbre* tout ce que nous nommons *plante*. Il est naturellement porté à generaliser, parcequ’il lui est plus commode de se servir d’un nom qu’il sait, que d’en apprendre un nouveau. Il generalise donc sans avoir formé le dessein de generaliser, et sans même remarquer qu’il generalise. Il ne fera qu’obéir à ses besoins. C’est pourquoi je dis qu’il fera ses distributions naturellement, et son insçu. En effet, si on le mène dans un jardin, et qu’on lui fasse cueillir et manger différentes sortes de fruits, nous verrons qu’il apprendra bientôt les noms de cerisier, pêcher, poirier, pommier, et qu’il distinguera différentes especes d’arbres.”—La Logique, prem. partie, ç. 4.

In a similar spirit of illustration, it is remarked by Adam Smith, in his dissertation on the origin and progress of language, that the very first vocabulary of a savage would contain a de-

nomination for the particular cave, that sheltered him, the particular tree, that gave him food, and the particular fountain, that allayed his thirst. When afterwards he met with another cave, another fountain, and another tree, he would naturally bestow on these objects the same names, which he had conferred on their likenesses. And by this simple process we explain the formation of *genera* and *species*, whose origin appears so mysterious to the ingenious Rousseau.

This view of the natural progress of the human mind, in forming classifications of external objects, receives some illustration from a singular fact mentioned by Captain Cook, in his account of a small island called Watero, which he visited in sailing from New Zealand to the Friendly Isles. "The inhabitants," says he, "were afraid to come near our cows and horses, nor did they form the least conception of their nature. But the sheep and goats did not surpass the limits of their ideas; for they gave us to understand that they knew them to be *birds*. It will appear," he adds, "rather incredible, that human ignorance could ever make so strange a mistake, there not being the most distant similitude between a sheep or goat, or any winged animal. But these people seemed to know nothing of the existence of any other land-animals besides hogs, dogs, and birds. Our sheep and goats they could see were very different creatures from the two first, and therefore they inferred that they must belong to the latter class, in which they knew that there is a considerable variety of species." We may add to the judicious remark of Captain Cook, that the mistake of these islanders seems to have arisen from the want of a generic word, such as quadruped, comprehending the two classes of beasts, with which they were acquainted, which men in their situation would be no more led to form, than a person, who had only seen one individual of each species, would think of an appellative to express both, instead of applying a proper name to each. In consequence of the variety of birds, it appears that they had a generic name, comprehending all of them, to which it was not unnatural for them to refer any new animal they met with.

These remarks, concerning the origin of general terms, into which I have been led, by a desire of illustrating that intellectual

distinction betwixt man and the lower animals, by which he is prompted to contrive, and is capable of comprehending articulate speech, while this is utterly denied to the brutes, may perhaps be a little out of place, as they in some measure anticipate the developement of the successive steps, by which we may presume the various parts of speech to have come into use. I shall, therefore, without any further preface, proceed to this investigation, which, for the sake of perspicuity, I shall arrange under separate sections.

1. *Of Original Signs.*

IN the earliest stages of society, and even when civilization is advanced, men communicate their thoughts to one another by *natural signs*, which differ from articulate language in this respect, that they are not merely arbitrary, as words in general are, but bear a natural relation to the things, of which they are expressive, being nearly the same in all ages, and among all nations, and being immediately understood by those, to whom they are addressed, without any previous compact or explanation. Smiling, weeping, laughing, frowning, the inarticulate cries of admiration, fear, or astonishment, together with the bodily gesticulation and changes of countenance, which usually accompany them, are all signs or indications of thought and feeling of this nature, which are intelligible at once to every beholder, and explain themselves even to an infant, without any previous interpretation.

Natural signs, in as far as they are indications of certain passions or feelings, prevail to a great extent among the animal tribes as well as with man. The summons of the hen is understood by her chickens. The purring of the cat is plainly indicative of satisfaction; and the cries, which she utters when in search of her mate, are of the most peculiar and marked character. How unlike are the cries of the same dog; when he barks at the stranger, snarls at his enemy, whines with hunger or cold, howls with sorrow, when he loses his master, or whimpers with joy when he finds him again!—varied expressions of feel-

ing in this most affectionate of animals, which Lucretius has eloquently described in the following lines :

“ Irritata canum cum primum magna Molossum
 “ Mollia ricta fremunt, duros nudantia denteis,
 “ Longè alio sonitu rabie distracta minantur ;
 “ Et cum jam latrant, et vocibus omnia complent.
 “ At catulos blandè cum linguâ lambere tentant,
 “ Aut ubi eos jactant pedibus, morsuque petentes,
 “ Suspensis teneros initantur dentibus haustus.
 “ Longè alio pacto gannitu vocis adulant ;
 “ Et cum deserti baubantur in ardibus, aut cum
 “ Plorantes fugiunt summisso corpore plagas. — Lib. V. 1062.

Among men natural signs are of a still greater extent and diversity, and may be so greatly varied, as to serve as a substitute for articulate sound, and to carry on a kind of conversation between persons, who are ignorant of each other's language. The dumb show a wonderful fertility of invention in this way ; and are able to make themselves readily understood by gesticulations, which necessity prompts them to invent, and ingenuity teaches them to render completely expressive of what they mean to communicate. Many of the signs, which are familiarly in use among these persons, and which appear on a cursory view to be absolutely arbitrary, are found upon examination to be true *natural signs*, completely explanatory of what they are employed to indicate. Thus almost every dumb person is accustomed to express *affirmation* by holding up the thumb ; and *denial* by holding up the little finger. At first sight there may appear little, if any, connection between these signs, and the things, which they denote ; but if we attend to the natural motion of the hand and arm, when we express approbation or assent, we shall find it well characterised by holding up the thumb, for it consists in gently throwing open the arm, with the hand somewhat expanded, and the *thumb uppermost* ; and, if we attend in like manner to the natural indication of denial, and the gesticulation, which accompanies it, we shall find that then the hand and arm are thrown forward from the breast with the *little finger uppermost*, a motion very expressive of rejection, and, fitly characterised by

holding up the little finger. I think the Abbé Sicard remarks in his "*Cours d'Instruction d'un Sourd-Muet*," that out of the numerous deaf and dumb pupils, whom he at different times had under his care, he never found one, that did not express *yes* by the thumb, and *no* by the little finger, without any previous communication with his dumb companion.

To what a wonderful extent and variety the expression of thought by natural signs may be carried, is evinced by pantomimic representations, in which a complicated fable is distinctly told to the spectators, and all the varied passions of love, fear, and anxiety, accurately delineated, without the utterance of a single word. If we may believe ancient writers, the act of mimicry, or pantomime, was practised in much greater perfection among the ancient Greeks and Romans than it is with us. It was a common exercise of skill, we are told, between Cicero, the most celebrated of Roman orators, and Roscius, the most celebrated of Roman dramatic performers, to try which of them could more faithfully express the prevailing passions and feelings of the human breast; the one by the magic of his eloquence, the other by an accurate exhibition of the varied looks and gestures, which varying emotion requires. How wonderfully diversified, how quickly changed, and how nicely discriminated, must that gesticulation have been, which could successively cope with the eloquence of Cicero in the faithful delineation of passion!

It is the perfection of oratory, and of dramatic performance, to employ that gesticulation, look, and tone of voice, which are naturally appropriate to the feeling intended to be expressed, without exaggeration on the one hand, or want of sufficient force on the other. This is what orators call *elocution*, and what Demosthenes pronounced to be the first, second, and third indispensable requisites of a public speaker. Of the extreme difficulty of this attainment, every one, who has endeavoured to acquire it, will sufficiently judge. When a man is actually under the influence of strong emotion, he is eloquent without being aware of it, and uses those tones and gestures, which are naturally appropriate to his feelings. To be truly eloquent therefore, it is absolutely necessary to feel in some degree what we wish to express; for the studied copy must ever be destitute of the animation of the original. But, on the other

hand, if an orator, in reciting a melancholy strain, were actually to burst into tears, he would lose all self-command, and be utterly unable to proceed in his purpose. The feelings of an orator or actor must never divest him of his presence of mind, or disqualify him for the exertion, without which his task cannot be successfully accomplished. "I remember," says Dr. Beattie, "that on asking Garrick, how it was possible for one, who felt as he did, to act with so much nature and grace, and with such perfect self-command; he told me, that I had touched upon the most essential, and what he had always found the most difficult, point of theatrical imitation."

Different nations greatly differ from each other in the degree of gesticulation and modulation of voice, which they employ in their ordinary discourse. The French, from an in-born vivacity, accompany their speech with innumerable gestures, which we, from our more temperate mode of expressing ourselves, are apt to call grimace; and the Italians vary the tone of their voices, even in common conversation, to a degree that we should be apt to call sing-song. Among savages, where language is defective in clearness and energy, speaking is for the most part enforced by looks, gestures, and tones, which are strongly significant. In all this there is a variety, which is occasioned by the comparative state of refinement, the liveliness or gravity of national character, and the more or less extensive influence of the principles of real taste; but it seems reasonable to maintain, that there is a standard of elocution, or of voice and gesticulation, which ought to prevail in all ages and nations, when it is proposed to give a just and faithful representation of any emotion or sentiment of the mind, and that a good orator or actor in Paris, or London, would express a passion in the senate or on the stage, by tones, looks, and gestures, perfectly analogous to those, by which Cicero and Roscius acquired their elevated fame. This standard is no other than an observance of the genuine *natural signs* of strong emotion, which are not the result of art, but prompted by internal feeling, and are immediately comprehended by all who behold them, not by previous study, but in consequence of a sympathetic, and a kind of contagious, influence.

It is a very curious subject of inquiry by what secret understanding this universal language of nature explains itself? Has convention any thing to do in the matter, or are natural signs interpreted by direct instinct? Is this an ultimate and inexplicable law of human nature; or can any light be thrown upon it by phenomena of the human mind, which are more familiar, and better understood? The length, to which I have already extended this communication, obliges me to postpone the examination of these questions to a subsequent number.

Hager on the Numismatical History of the Chinese, and their
Intercourse with the Greeks.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

THE following outline of a work, in itself curious, and in this country but little known, will, I hope, prove acceptable to many of your readers. It is a splendid quarto volume, published in Paris, at the Imperial printing-office, in 1805, and entitled "*Description des Médailles Chinoises du Cabinet Imperial de France, précédé d'un Essai de Numismatique Chinoise*," by J. Hager, Doctor of the University of Pavia.

I am, Sir,

Your's, &c. &c.

P. D. V.

SO slightly had the attention of our European Medallists been directed to the Numismatical History of the Chinese, a nation most interesting in every point of view, that until the publication of Dr. Hager's magnificent work, very little information could be obtained on that branch of antiquities, and of that little some portion was erroneous. Neither Spanheim in

his learned dissertations, nor Jobert, Bimard, Banduri, Guesme nor Rasche, have treated of Chinese coins. Lipsius, it is true, in his new edition of Hirsch's Biblioth. Numism. gives a list of authors, who had written on this subject; but they are chiefly travellers, or those, who have compiled accounts of travels. Even the learned Hyde, in his letter *de mensuris et ponderibus Sinarum*, has not alluded to the Chinese money. But some have published spurious for genuine coins, or attributed to other countries the medals properly belonging to China: thus, out of twenty nine given by Scherer, twenty eight are false; on the contrary, D'Hancarville has described as Tartarian, several that are in reality Chinese, ancient and curious.

Both Bayer and Du Halde have acknowledged the antiquity and variety of Chinese coins, yet some very recent medallists seem inclined to dispute their claim. The celebrated Eckhel, in his *Doctrinæ Nummorum Veterum*, assigns as the geographical limits of Numismatical science, the Greek and Roman empires, and the countries immediately bordering: "as for the more Eastern nations of Asia," says he, "they were without coins, as well as those, who inhabited the interior parts of Africa." Monsieur de Pauw, however, in his *Recherches sur les Egyptiens et les Chinois* would ascribe to Chinese coinage a degree of antiquity unreasonable and extravagant; for he asserts that it existed fifteen centuries before Christ. The Chinese themselves, and the Missionaries, who translated their writings, are equally profuse in allowing years, as they attribute the invention of money to *Hoangti*, or *Yu* and *Tang*, founders of the earliest dynasties; but they have followed traditions evidently forged.

These considerations induced Dr. Hager, to examine the rich collection of medals, preserved in the Imperial Cabinet of Paris, and in the work before us we have the result of his researches, which he extends to the connexion that formerly subsisted between the Greeks and the Chinese. He undertakes to show, in contradiction to many modern geographers, that China was known, at least two thousand years ago, to the Greeks, who visited that country for commercial purposes; he ascertains, in tracing their route, the situation, hitherto undetermined, of the *Stone-Castle* or *Tower* (*Λιδίος πύργος*) mentioned by Ptolemy;

and he discovers that the object of their long and perilous journey, was not merely the silk, valued at its weight in gold, but an article still more precious, those vases of enormous price, called *murrhina* by the ancients, and of which, although much has been written, little has been hitherto satisfactorily explained; those vases, which Pompey first introduced at Rome, in his triumph over Mithridates, out of which Cleopatra drank, and which in the opinion of Cæsar Augustus were so valuable, that he reserved but one for himself out of all that had been found among the spoils of Alexandria.

Besides the *Chou-King* and other classical works, Dr. Hager has used in this enquiry a Chinese treatise, of which one copy is preserved in the Bibliothèque Impériale, and another in Abbé Tersan's collection. Assisted by this curious work, which contains figures of medals resembling in form swords, *tesserae*, and backs of tortoises, such as Du Halde has inserted into his Description of China, Dr. H. found himself enabled to decipher the inscriptions pronounced by Du Halde and D'Hancarville inexplicable, and to fix the age of various coins never before ascertained. How very imperfect and obscure the Chinese language must be, sufficiently appears from a series of nine letters or characters, quoted by Dr. Hager from the Dictionary of an Emperor called *Kang-hi*, and which by these words — “ *Ancients of the — to be — traffick — that which — to have — to change — that which — to want —* ” expresses that “ in former times commerce consisted in the exchange of that which one had, for that which one had not.” Thus the Indians, according to Pausanias, although their country abounded in gold and copper, did not employ money in commercial intercourse, but exchanged the productions of their territory for the merchandise of Greece; and we know that oxen and other quadrupeds were, in remote ages, the price of valuable commodities. But for various reasons our author is inclined to believe that *dogs* constituted the *living money* of the ancient Chinese, whilst in a half-savage state. To dogs probably succeeded *shells*, like the *cowries* of Bengal, and other Asiatic regions; one character serves to express *shell*, and *money*, *riches*, &c. and a Dictionary positively mentions the use of shells as coins; it is also said, that *black stones* of a particular kind

were applied, to the purposes of traffick, and the *kouci* or tortoise; but although the figure of this animal is found on Greek medals, Dr. Hager thinks that among the Chinese it was chiefly used in augury or divination. At what time metallic money was first established in China it is difficult to ascertain; according to the most authentic sources of intelligence (the *Chou-King*), at an epoch nearly corresponding to the year 1000 before Christ, certain weights (six ounces) of metal were paid as fines by criminals. But another record declares that brass money was introduced at a period by a century earlier than the date above-mentioned; this was the round piece of coin with a square hole in the middle, which became general throughout Japan, Formosa, Corca, Cochin China, Java, Borneo, Sumatra, and other places. Cosmas, a traveller of the sixth century, in his *Christ. Topograph.* informs us, that the commerce of China extended even to Ceylon; and the Mahometans, whose voyages Renaudot has translated, found coins of this description with Chinese characters, at Siraf, a city on the Persian Gulf, in the ninth century of our æra. But some traditions notice a more ancient form of money, which from its resemblance to a sword was called *kin-tao-t sien*; and there are tributary nations, which still retain the custom of offering little knives to the Chinese; an instrument so useful was probably, in the earliest times, a favorite article of exchange for other things. Dr. Hager has given the figure of this *sword money* from specimens preserved in the French Cabinet, and from Du Halde's engraving; having deciphered the inscriptions, he assigns them to the first century of Christ, and he remarks that Plutarch mentions the ponderous iron money of the Spartans, their *ὀβελίσκοι*, *small spits*, &c. which induced Sperlingius to believe that the passage, in which Plutarch describes the poverty of Epaminondas, who died without leaving even a *little iron spit*, (*ὀβελίσκον σιδήρεον*) alluded to the coin so called.

We next find explanations of the *pou* money or Tesseræ of various forms. Du Halde and D'Hancarville have given representations of some, Mr. Townley's collection in London possesses two, and one is preserved in Paris. These coins, Dr. Hager thinks, belong also to the first century of our æra.

In the course of his researches our ingenious author uses many learned arguments to prove that the Romans borrowed from the Chinese their numerical characters V and X, as they are found in the *Chou-King*, a work composed above one thousand years before the time of Christ, and two hundred and fifty before the building of Rome. From the Chinese also, he thinks, were derived the *statera* or balance, the arithmetical instrument called *abacus*, the clepsydra, litters, triumphal arches, the custom of adorning tombs with cypress, and other practices.

From the seventh chapter of this work it appears that dates were first used about one hundred and sixty years before Christ; and these were nothing more than the characters forming the Emperor's name. The oldest coin, however, described in the Chinese treatise, as thus dated, is not more ancient than the year 465. We learn that money is called *the great source* or *fountain*, and in the same style of language familiar to the Chinese, *a box of tea* bears the pompous title of "*a precious fountain containing pearls*," the fountain being the box; the pearls, leaves rolled up.

About the year 524, iron money was first coined, and in the examination of a medal described by Father Castorano, an allusion to Christianity is discovered, and a proof that it existed during the tenth century in China; this medal bore a legend, signifying: "Redeemer or Redemption from crimes or punishments," and it is said to have exhibited images of the Virgin and Child.

We learn from the ninth chapter, that medals of gold are not used in commerce or traffick, but distributed by the Emperors to governors of provinces. And in the tenth, we find some curious remarks on the religious, astrological, and superstitious class of Chinese medals. Among these the most interesting is certainly that, which we find engraved in p. 86. containing figures of the twelve animals belonging to the duodecuple cycle, used by the Tibetans, Moguls, Siamese, Bukharians, and, as our author believes, by the ancient Babylonians. On this medal is found a certain kind of ornament, which appears to be the *meander* of Grecian or Etruscan monuments.

Chinese ingenuity has not neglected the use of paper money ; it was introduced, according to some original annals, about the year of Christ 1155, on a deficiency of metal. Rubruquis, Marco Polo, and Haiton, the Armenian, travellers of the thirteenth and fourteenth centuries, found paper money of a square form, and stamped with the royal seal among the nations bordering on China.

From the prodigious quantity of silk produced in this country, it has been styled by Du Halde "*le pays de la soie*," and pieces of silk appear to have supplied, on some occasions, the place of money. Emperors, princes, mandarines, servants, women of almost every rank, and even soldiers, are clothed in silk, and the art of manufacturing it was known among the Chinese in ages of the most remote antiquity. Our author is persuaded that as the Romans procured their silk from a country called *Serica*, more eastern than Persia, and bordering on India : this *Serica* must be *China*. The Greeks, who gave to *Thebes* the name of *Diospolis*, and called *Istakhar*, *Persepolis*, might easily denominate *China*, *Serica*, for among the inhabitants it is styled, "*the country*," (*ἡ ἐκείνη*) or "*the flower of the middle*," or "*that which is (best, we may suppose) beneath the heavens*," or "*the empire of the Hian*," or "*the four seas*;" even of their cities the names are liable to frequent changes, and extremely uncertain, but *China* has never been used by the people of that country as its name. The Greeks, therefore, might reasonably bestow on it a title derived from some particular circumstance ; perhaps, says Dr. Hager, p. 106. the term *Serica* is borrowed from the *silkworm*. Pausanias informs us, p. 519. that the silk of the *Seres* was produced by a certain worm, which the Greeks called *Ser*, although the *Seres* themselves gave it a different name ; this is confirmed both by Hesychius and Suidas : that the *Seres*, however, are the Chinese is so evident, that, according to Isaac Vossius, a man of the most profound erudition, all who doubt this circumstance would not hesitate to doubt whether the sun, which now shines, is the same with that, which formerly gave light : "*Sinenses hodiernos antiquorum Seres esse qui dubitat, is quæque dubitet licet idempe nunc atque olim sol luxerit.*" (Observ. ad Pomp. Mel. i. 11.)

Yet the ingenious Mons. D'Anville appears to have been one of these sceptics, but Dr. Hager attributes his error, or his doubts, to the false representations given by Mercator to the rivers of Serica, in his maps illustrating the geography of Ptolemy, and our author is decidedly of opinion, as indeed are the learned De Guignes and others, that *Serica* is *China*.

We do not find that the title of *Tsin* (a sovereign's name) was given to this empire until about two hundred years before the commencement of our æra. Since that time it has been styled *Chin*, *Sin*, *Tsin*, &c. by Indians, Persians, Arabs, Turks, and others, according to their various idioms.

The first Greek author who mentions this name is Eratosthenes, a native of Cyrene, who died in the second century before Christ, having composed a description of the world, as then known, from the reports of travellers. He speaks of *Thinaë* (Θῖναι), as a country furthest on the Eastern limits of Asia, towards the sea; and the capital of China, at the time when Eratosthenes wrote, was situated in a latitude sufficiently corresponding to that, which he assigns for *Thinaë*, and in this word, allowing for the thick pronunciation of the Greeks, we easily discover *Tsin* or *Sin*.

Three hundred years after Eratosthenes, we find a Greek merchant, (see Dr. Vincent's Periplus of the Erythrean Sea) who sailed to India, describing a great city on the extremity of Eastern Asia; from this city, which he calls *Thina*, silk was brought over land. This is the same country, of which the later Greek geographers speak; such as Marinus Tyrius, Ptolemy, Marcian of Heraclea, Agathemer, and Stephanus Byzantium, who call it *Thinaë* or *Sinaë*, and place it at the extremity of Asia, as the last known region of the world.

Dr. Hager next proceeds to show that *Sina* or *Sinaë*, *Sera* and *Seres*, were the same as *Serica*, and the Θῖνα or China of the present day; and he lays before us a beautiful map, expressly constructed for this work by M. Barbié du Bocage, showing the route of a Grecian caravan from Hierapolis in Syria (near the modern Aleppo) to *Thina* or *Sera*, the capital of China, on the authority of Marinus Tyrius, quoted by Ptolemy. From this geographer's account it appears that the agents of a Macedonian merchant, on their way from Hierapolis

to Sera, crossed the rivers Euphrates and Tigris, entered Assyria, and advanced to Ecbatana, the capital of Media; then passing through, the Pylæ Caspiæ, and the chief cities of Parthia, Hyrcania, and Morgiana, on the north of Persia, they arrived at Bactra; thence they proceeded to the mountainous country of the Comedes, and reached a place in Scythia called *Λιθίος πύργος*, the *Stone-castle* or *Tower of Stone*; from this spot to *Serq*, the capital of *Serica*, they were travelling during the space of seven months. Bactra, says Dr. Hager, and the Comedes are sufficiently known; the Bukharia of our day, situated on the north of Persia, and on the borders of Tartary; but the *Stone-castle* has not been hitherto well ascertained. Our ingenious author, however, advances very strong arguments to prove that it must be the *Tashkand* of modern times, and the principal city of Eastern Turkestan: this indeed he demonstrates, not only from geographical coincidences, but from the obvious etymology of its Tartar name. *Tash* signifying a *stone*, and *kand*, a *castle, tower, or fortress*; and in this etymology he is confirmed by parallel instances given by Du Halde in his *Description of China*, by the oriental Geography of Ebu Haukal, and other works.

Many authors are quoted to show, that the *Oceanus Sericus* can only mean the Chinese Ocean, and that the Seres, who inhabited its coast, must be the Chinese. That some have mentioned *Serica*, and not *Thina*, Dr. Hager accounts for by stating the immense extent of China; a square of above *four hundred* leagues in length, and in breadth equal to the intermediate space from Stockholm to Rome. This vast country is divided into two parts, northern and southern, by a great river, and these parts constituted different empires, as the names of their respective capitals evince, *Peking* signifying the *Northern court*; *Nanking*, the *Southern court*; indeed, from the testimony of a recent traveller (Van Braam), it appears that the inhabitants of these two divisions disagree in almost every respect; it is not therefore surprising that the ancients should speak of the *Thinæ* and *Seres* as different people. From Theophaues Byzantius, Cosmas, and other writers, Dr. Hager shows that, in the sixth century China was known to European merchants as the country of silk, and called by

them *Tsinistan*, literally, the habitation of the *Tsins* or Chinese, a name borrowed from the Persians, who had brought silkworms to Constantinople, whilst the emperor Justin was on the throne; and from Moses Chorenensis we learn that the king of this *Tsinistan* resided in a capital called *Seria* or *Sera*. These, and many other authorities, convince Dr. Hager, that the *Serica* is China, and *Sera* its capital, in former, as in modern times, the country of silk.

In the eighteenth chapter we have a learned disquisition on the celebrated *murrhine* vases of the ancients, respecting which so little known is, although above thirty ingenious antiquaries have made them the subject of their researches. Among the writers, M. Mongez is of opinion that the substance called *murrhine* was a kind of opaque agate; M. Millin has declared himself not satisfied with this opinion: M. Veltheim and Prince Biscari offer different conjectures, and Dr. Vincent believes it to have been porcelain; whilst on referring to Pliny we find that "*Murrhina et crystallina ex eadem terrâ effodimus.*" (Hist. Nat. xxxiii. 2.)

The *murrhine* vases, we know, were purchased by the ancients at enormous prices, and were at the same time very heavy and very brittle. Dr. Hager is certain that they were formed of a Chinese stone called *yu*, a kind of pebble distinguished by the names of the water *yu*, and the land or earth *yu*, one being found in rivers or torrents, the other on mountains. This stone bears a polish like agate, and is of different colors, in which respect, and in being at once ponderous and brittle, Dr. Hager finds it correspond to Pliny's *murrhine*. Now that the Romans might have procured some cups and vases of this substance from the East, is evident from the antiquity assigned to them by various authors, who assure us, that in the third century before Christ the cups used at the tables of Chinese princes were of gold, silver, and *yu* stone; and this stone became so rare in the reigns of those emperors, who were contemporary with Augustus and Nero, that it was the most acceptable offering to a Chinese sovereign.

In a passage of Martial, which alludes to the Romans using *murrhine* goblets when they drank warm liquors, Dr. Hager

finds an additional proof that these vessels were from China; for there, it appears, the wine and other beverages are always warmed, and in the extravagant prices, which the Romans paid for vases of this substance, we find a corroboration of our author's opinion, as the *yu* stone is now in China considered more valuable than gold, and has been held in that high estimation since the days of Augustus. This proceeds not only from the extreme rarity of the stone, but from the immense labor requisite in working it. "The emperor's artists," says Cibot, "succeed each other continually; and although they toil by night and day, they are nine or ten years employed on a single piece of it." It is in fact regarded as a most precious stone, and boxes for perfumes, ornaments for ladies' heads, and other trinkets are formed of it. The imperial seal, one of the chief marks of authority, is composed of *yu* stone; the royal sceptre also is made of this substance, as were the sceptres sent by the Emperor of China to the King of England, and the late Prince of Orange. Dr. Hager closes this dissertation with an engraving of a *yu* stone vase, beautifully carved into the form of a *nemuphar*, or *nymphæa* flower, much admired in China, where it produces a fine effect on the banks of the rivers and artificial pieces of water.

- The medals belonging to the imperial cabinet of France, which are described in what may be styled an appendix to the essay, amount in number to sixty-four, and the whole concludes with the explanation of inscriptions on two bronze vases in the collections of M. van Hoorn and M. Denon, at Paris.

The Chinese types used in the course of this work have every appearance of accuracy combined with beauty, and we learn from the preface, that Dr. Hager had undertaken to publish a Dictionary, (whether of Chinese and Latin, or Chinese and French, we are not informed) in which above *one hundred thousand* of those characters are to be employed: these have been preserved in the Bibliothèque du Roi (now called *Impériale*) from the time of Fourmont (about 1746).

Since the publication of his *Essai de Numismatique*, Dr. Hager has presented to the world another splendid and uni-

form volume, entitled *Pantheon Chinois*, or a parallel between the religious worship of the Greeks and that of the Chinese. As very few copies of this work have yet reached England, we purpose offering an epitome of it to our readers on a future occasion.¹

P. D. V.

Remarks on a manuscript of Æschylus's tragedy, "the Persians," preserved in the Bibliothèque Impériale at Paris, No. 2785.—
By M. de VAUVILLIERS.

IN this manuscript we discover some faults, which it will be expedient to rectify; as a precaution against the admission of new readings, so frequent among critics, even the most enlightened.

In the 87th verse of this tragedy, and in the lines which immediately follow, we read:

Δήκιμος δ' οὐτις, ὑποστάς
μεγάλῳ ρεύματι φωτῶν,
ἐχυροῖς ἔρκεσιν εἴργειν
ἄμαχον κῦμα θαλάσσης.

*"Idoneus autem nemo, obsistens ingenti torrenti virorum,
firmis obicibus reprimere inexpugnabilem fluctum maris."*—

¹ Dr. Hager came over to this country a few years ago, and spent much time and labor in a fruitless endeavour to obtain the patronage either of government, or of the East India Company. He proposed to publish a Chinese and English Dictionary, in a form, which might have been suggested to him by the promoters of the plan. We regret that he should have been denied in this country the munificent encouragement, which he now finds in France.

Whilst he was here, he published, in a thin quarto volume, dedicated to the Court of Directors, *A Dissertation on the newly discovered Babylonian Inscriptions*, 1801. He was enabled to publish this little volume by the liberality of Mr. Tilloch. Ep.

After the word *φωτῶν* we find in the MS. *τάξις, οὐδ' ἄρα ἔκαστα ἴσχυι ἰχυροῖς*. As to the difference between *ἰχυροῖς* and *ἰχυροίς*, it is of little importance, these two words being respectively employed one for the other, by poets; but *τάξις* is evidently an interpretation of the words *ἰχυροῖς ἔκαστοι*. The most solid barriers, which can be opposed to an army, are certainly well-ordered battalions, and indeed this explanation is found in the printed Scholia. The remainder is a quotation from Homer; the word *ἔκαστοι* recalled a verse of that poet to the Scholiast's memory; he had written it between the lines, or in the margin, and the ignorant copyist inserted it in the text.

This verse of Homer is found in the *Iliad*, lib. v. 87. where the poet, describing the dreadful carnage, which Diomed caused among the Trojan ranks, compares it to a torrent swelled by the winter rains, and which the mounds or dykes could not prevent from overflowing the smiling grounds.

*Ποταμῷ πλήθοντι εἰσικῶς,
χείμαρρῶ,——
οὐτ' ἄρα ἔρκεα ἴσχει ἀλωάων ἐριθηλέων
ἐλθόντ' ἔξαπίνης.*

In the same manner we are to judge the two words *ἀρκύστατα δίκτυας* in verse 99. The first is found in our editions; and because it is somewhat less commonly used, the Scholiast has explained it by one of more frequent occurrence *δίκτυας*; and this explanation has been inserted by the transcriber into the text.

At verse 152. we also read, one by the side of the other, *προσπιτιῶ, προσκυιῶ*, two words signifying *to adore*.

There is still another passage, in which we find the insertion of Scholia into the text. At verse 253. the messenger, who reports to Queen Atossa and the old men of the Chorus that the Persians had been defeated, exclaims:

*ὦ μοι, κακὸν μὲν πρῶτον ἀγγέλλειν κακά·
ὁμῶς δ' ἀνάγκη πᾶν ἀναπτύξαι πάθος.*

"Hei mihi! miserum est primum nuntiare mala; attamen

necesse est omnem explicare calamitatem."—Between these two lines, we read in the manuscript :

Στέργει δὲ οὐδείς κακῶν ἐπιῶν ἄγγελον.

"*Nemo autem honorat malorum verborum nuntium.*"—From many passages of the ancient authors we learn that it was usual to reward with a gift the person, who brought favorable or pleasing intelligence; this reflexion therefore would be very natural from the lips of our messenger, who was the bearer of calamitous news; but his expressions are not in the form of a verse, we might easily give them that form, by reading :

Στέργει γὰρ οὐδείς ἄγγελον κακῶν ἐπιῶν.

and thus we find it in the printed Scholia; it is a line from one of Sophocles's tragedies, and inserted, like the preceding examples, into the text of Æschylus.

In verse 646. the chorus, invoking the shade of Darius, use these words :

Ἦ φίλος ἀνὴρ, ἢ φίλος ὄχθος.

"*O certè chère vir ! O certè chère tumule !*"—The Scholiast, fearful lest the reader might not know that ὄχθος, generally signifying *pondus*, was sometimes used by the poets for a tomb, has taken care to specify this signification by the word τάφου, a very unnecessary trouble, since, a few verses farther, (line 658.) we find it unequivocally used to designate a tomb.

Ἐλθ' ἐπ' ἄκρον κόρυμβον ὄχθου.

"*Accede ad summum fastigium tumuli.*"—These are the words of the same chorus, speaking to the same Darius, and our ignorant copyist has here also inserted the explanation into the poet's text.

There are not in this manuscript many various readings worthy of attention. In our editions we find at verse 126.

Πᾶς γὰρ ἰππηλάτας τε
καὶ πεδοστιβῆς λεῶς,
σμῆνης ὥς ἐκλέλοιπε
μελισσῶν.

"*Omnis enim equestris et pedestris populus, velut examen apum, reliquit (terram Persicam).*"—Here the particle *τι* is altogether unnecessary. The phrase is complete without it, and the manuscript, which suppresses it, re-establishes a verse, syllabically equal to that of the Antistrophe.

The suppression of one letter in verse 133. also restores its measure. We read in our printed editions,

Λέκτρα δ' ἀνδρῶν πόθῳ,
πίμπλονται δακρύμασι.

"*Lecti autem præ conjugum desiderio, implentur lacrymis,*" according to the measure of the strophe just quoted :

καὶ πεδοστιβῆς λεώς.

The true reading should be, as we find it in the MS. *πίμπλονται*.

In verse 697. I was very glad to find *μακιστῆρα* instead of *μακιστῆρα*. We readily see how from *μάκιστος* may be formed *μακιστής*, which in fact we perceive in Hesychius, and also in the Suppliants of Æschylus, verse 475.

Ἦκουσα μακιστῆρα καρδίας λόγον.

"*Audivi sermonem cor pungentem*"; but it is not easy to discover the analogy of *μακιστής*.

The last of the various readings adopted by M. Brunck (like the preceding) is this : at verse 963 et seq. Xerxes, speaking to some of his officers, says :

Ὀλοὺς ἀπέλιπον Τυρίδας
ἐκ ναὸς ῥρόντας ἐπ' ἀκταῖς
Σαλαμινίσι, στυφίλου
θανόντας ἐπ' ἀκτῶς.

"*Perditos reliqui, Tyridæ ex navi dejectos in littore Salaminiano odiosâ defunctos in ripâ.*"—The manuscript reads *στυφίλους θίνοντας ἐπ' ἀκτῶς*, "*percutientes duram ripam.*"—That is, "*fluctibus ad ripam jactatōs*;" and this image appears to me infinitely more interesting.

*Hammer's *Ancient Alphabets and Hieroglyphics.*

ALTHOUGH the French *Savans*, during their residence in Egypt, were indefatigable in collecting rare and valuable manuscripts, Mr. Hammer was fortunate enough to find at Cairo one very interesting work, which had escaped their researches, and which he has published in the original Arabic, with an English translation (1806). This is a collection of ancient alphabets, with explanations of Hieroglyphical Characters; and an account of the Egyptian priests, their classes, initiations, and sacrifices, by *Ahmed bin Abubekr bin Wuhshih*, who flourished about a thousand years ago, in the time of Khalif *Abdul malik bin Marwan*. It appears that this author was a *Chaldean* or *Nabuthcan*; and that his work is held in the highest estimation, both as it serves to explain ancient alphabets, and as it is considered as a key to the hieroglyphics. It afforded much information to the learned Kircher, as he acknowledges: "*hanc exiguum ad Hieroglyphicū institutionem subsidium allatum est*;" and the copy, which he used, is now, as Mr. Hammer believes, preserved in the imperial library at Paris. Kircher found it, he says, "*singulari Dei providentiā*," among the Turkish spoils, at Malta.

Among the eighty alphabets deciphered in this work, many appear most strangely fanciful, and bear titles equally extraordinary. Such are the *Lukumian* alphabet; the alphabets of *Hermes*, of *Plato*, and *Pythagoras*; the *Talisman* alphabet invented by the Greek philosopher *Ghamighasir*; the mysterious alphabet of *Heliaosh*, another Greek philosopher; the alphabets of the seven planets, of the twelve constellations, of the Egyptian kings, *Resiut*, *Kimas* the *Hermesian*, *Taberinos*, &c. Yet Mr. Hammer thinks that most of these have some real foundation, and that such as were not used in common writings were probably ciphers amongst different nations of the East: "The proof of which," says he, "is evident from the

circumstance that some among these alphabets are used even at this day by Turks, Arabs, and Persians, as a kind of secret cipher," without being understood by the generality; some of them also appear to have been used by chemists and astronomers in very early ages.

But the most curious portion of this volume relates to the hieroglyphics, called by the Arabians *Hermesian alphabets* from Hermes, the first Egyptian monarch, according to Oriental history. This *triple* Hermes is evidently the *Trismegistus* of the Greeks, "and possibly," adds Mr. Hammer, "the triple *Rama* of the Indians." The *Pharaohs*, or ancient kings of Egypt, are divided into the three dynasties by Eastern historians; "The *Hermesian*, the *Pharaohs*, and the *Coptic*," properly Egyptian. To the first, and particularly to the *three-folded Hermes* himself, they ascribe the pyramids, obelisks, tombs, sphinxes, and all those stupendous monuments, that astonish the traveller in Upper Egypt; but they suppose them all constructed for the purpose of concealing treasures, raising spirits, foretelling events, and alchymical operations; and they call them accordingly "treasure-chambers, conjuring buildings, astrological tables, alchymical monuments, magical spells, talismans, and magic alarm-posts." Their secrets, however, were expressed in the hieroglyphics, invented by Hermes, and understood by his descendants, called *Hermesians*.

Some of these characters, according to the alphabets here given, appear sufficiently satisfactory; thus the seven figures said to have been engraved on the tombs of persons, who died by violent death, evidently mark the different modes of it. These figures are



expressing, by the *zigzag*, a flash of lightning; by the *head*, decollation; the third figure is a *snake* or *serpent*; the fourth a *hatchet*; the fifth a *cup*, or *vessel of poison*; the sixth a *knife*, or *dagger*; and the last a *rope*, or *halter*.

Among the extraordinary figures represented in this curious volume, is one called *Bahumed* and *Kharuf* (or the *Chalf*) "ex-

pressive," says the Arabian author, "of the most sublime secret, viz. the secret of the nature of the world, or the secret of Secrets, or the beginning and return of every thing." In this Mr. Hammer discovers that interesting hieroglyphic, called by Kircher the *Anima Mundi*, but the name of which had hitherto not been explained, and he refers it to the idolatrous veneration, in which the *Calf* had been held; the worship of Apis in Egypt, renewed by the Israelites in their adoration of the calf, and preserved at this moment in the mysterious rites of the Druses. The history of the Templars mentions among their secret formulas, with which they addressed the image of a *Calf*, one called *Bahumed* or *Bahumet*, "which proves," says Mr. Hammer, "that the Templars had some acquaintance with the hieroglyphics, probably acquired in Syria."

The first class of the *Hermesians* concealed their secrets and treasures by means of the alphabets here given. They intermarried among themselves, and never imparted their knowledge to strangers; to them are ascribed the books, commonly called the *Books of Edris* (or Enoch). Some descendants of these are said to live on the borders of China, and continue to tread in the steps of their forefathers.

Of the second class, when a child was born, the mother presented it to the priest of a temple, who sprinkled it with water from a golden cup; if the child moved, and appeared fit for initiation, various ceremonies were performed, with hymns and prayers, and seven adorations. The answers of the child were recorded by the priest on a tablet of stone, and suspended in the temple, after which a sacrifice was performed, of a quadruped or a bird. The body of this animal, being purified, was wrapped in linen, put into an earthen pot, and deposited in the *pit of sacrifices*. This account seems to be confirmed by the mummies of birds found in such numbers.

But their principal mysteries, according to the Arabian author, were celebrated at the sacrifice of their great feast. On this occasion, they took seven bulls and seven fams, and fed them on certain herbs during seven days, and on the seventh day decked them with gold and jewels, and bound them with golden chains. The priests sang hymns and prayers in the great temple. The people worshipped, and when the chief sacrificer made a sign

with his triple staff to the bulls and rams, the chains were loosened without any further effort, and the beasts advanced spontaneously, offering their necks to the sacrificer, who immolated them. The priests of this class practised various other ceremonies, but preserved the secret of them among themselves. "These things," said they, "are come down from our father *Adam*, *Seth*, and *Hermes* (or *Edris*, *Enoch*) the triple."

The third class descended from the sister of *Hermes*, intermixed with strangers and profane persons. And the fourth class, called *Masharvin* (walkers, or peripatetic philosophers) were strangers, who mingled with the family of *Hermes*; they first abandoned the worship of the *God of Gods*, and introduced the adoration of stars and constellations: "Learn thou, O reader! (concludes *Ahmed bin Washih*) the secrets, mysteries, and treasures of the hieroglyphics, not to be found, and not to be discovered, any where else. Formerly a knowledge of them could not be acquired, but by immense pains and expense, by a great number of years, and a long course of travels; and now, lo! those treasures are laid open for thy enjoyment; take possession of them, keep and guard them with the utmost care and secrecy; profoundly learned philosophers and curious students only have attained this knowledge."

Whether the work before us may serve as a key to such inestimable treasures as the hieroglyphics, we do not pretend to determine; but it contains so much extraordinary and interesting matter, (which the limits of this epitome will not allow us to notice more particularly) that we think the reader's curiosity will be amply gratified by the perusal of it. It is a small quarto volume, English and Arabic, the characters forming the various alphabets appear to be engraved in wood with considerable accuracy and neatness, and the whole is a specimen of *Bulmer's* elegant typography. The ingenious translator, Mr *Joseph Hammer*, is a German Orientalist of considerable eminence, and was lately Secretary to the Imperial Legation at Constantinople.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

EIGHT or nine years ago, when Abou Taleb Khan was in this country, I had the pleasure of meeting him at the house of a nobleman, who, to please and compliment his Asiatic guest, had invited several friends distinguished for their general information, and some well acquainted with the oriental languages. A very beautiful ring, belonging to one of the company, directed our conversation to the subject of precious stones, and particularly of the emerald; when a gentleman of eminent learning (as his various publications have evinced) declared himself of opinion that this jewel was not known, or at least not produced, in the ancient eastern world; a declaration which seemed to astonish those of the party, who had been in India; where, as they believed, emeralds were frequently found, whilst Abou Taleb informed us that they were originally of Egypt.

On returning home, I consulted an orientalist of my acquaintance, who examined several Arabic and Persian manuscripts, and from his communications it appears that some foundation does actually exist for the learned gentleman's opinion, that the emerald was not known to the ancient Asiatics.

A treatise on jewels (the *جواهر نامه* *Jouahar Nameh*) written in the Persian language, by *Ahmed ben Abdalaziz*, acknowledges that in former times emeralds were found in mines near the pyramids of Egypt; but, he adds, that this source has failed above five hundred years, and that the emeralds now seen in the East have been brought thither by Europeans. His words are:

و این زمرد کنه حالیا در میان مردم
منتشر است از جانب فرنگ می آورند

Teifasht, an Arabian writer, informs us, that they were

produced on the borders of Egypt and Æthiopia, near Syene or Asouan; but, from another passage, it may be doubted, whether those Egyptian emeralds were not found among the ruins of Alexandria, and, having probably belonged to Alexander, whether their origin was not European.

That emeralds are a natural production of India, has not, I understand, been affirmed by any oriental authors, but all agree in describing their extraordinary properties. If a snake or serpent fix his eyes on the lustre of those stones, he immediately becomes blind; and *Abdalaziz* quotes a Persian hemistich in confirmation of this circumstance:

انعي چو زمرد نگر د شور شود

If a scorpion, says he, or any other venomous animal, should sting or bite a man, the application of some pulverised emerald mixed with rose water will extract the poison; "and it is reported," (adds this writer) "that all, who constantly wear emeralds about their persons, and frequently look upon them, will not only find the acuteness of their sight daily augmented, but that melancholy and hypochondriacal disorders ~~cannot~~ affect them."—"Of this, however," (subjoins *Abdalaziz*, with an air of disbelief or doubt) "God knows the truth."

Of the power, which emeralds possess over the sight of snakes or vipers, the Arabian author before-mentioned, *Tuifashi*, declares, that he was an ocular witness, having himself made an experiment on one of those reptiles, which evidently became blind, when the jewel had been placed for some time between its eyes:

فلما قربت الزمرد من بين عينها &c.

This writer also informs us that the precious stone called *zeberjed* زمرد is found in the same places as the *zemrud* زمرد or emerald, but not in equal abundance, and that both were chiefly discovered in the excavations of ancient

Alexandria, no mine of them being known at the time he composed his book (in the year 640. of the Hegira, or of Christ, 1242).

We find the emerald four times mentioned in the English Bible, (see Exod. xxviii. 18. xxxix. 11. and Ezekiel xxvii. 16. xxviii. 13.) its Hebrew name is ברקת or נֶפֶךְ and some have translated it *chrysolite*, others *carbuncle*; but the former would signify a gem, of which the color rather inclines towards a golden or yellowish tint than towards the beautiful green of an emerald, and this cannot resemble a *carbuncle*, which, as Pliny says, is so called, “à similitudine ignium,” Nat. Hist. xxxvii. cap. 7. Yet in the thirty-ninth chapter of Exodus, verse 10. the same word ברקת, which in other passages above-mentioned is rendered by *emerald*, we find translated, according to the English Bible, *carbuncle*, and by Montanus, *chrysolithus*. From this confusion, which may be traced through the various Greek and Latin versions of the Scriptures, we are authorised in doubting whether the words ברקת, נֶפֶךְ, *σμάραγδος*, *smaragdus*, *carbunculus*, *chrysolithus*, &c. were used to describe that stone, which the Persians and Arabians call *zembrud* زمرد and we, the emerald. From this confusion also, aided by the negative testimony of *Abdalaziz*, and *Tefashi*, who do not pretend to affirm that the *zembrud* was found in the East, and who acknowledge that no mines of it had existed for many hundred years, even in Egypt; I am almost induced to believe, with the gentleman whose opinion gave occasion to this letter, that “the emerald was not known to the ancient inhabitants of Asia.” Any proofs or arguments that may confirm this opinion, if right, or correct it, if erroneous, will be most acceptable to,

Sir,

Yours, &c.

PHILOSMARAGDOS.

P. S. Since the preceding remarks were written, I have discovered a further confirmation of my opinion in the confusion, which prevails among commentators and critics respecting the emerald, and the positive testimony of a very in-

telligent traveller. "The word $\gamma\epsilon\iota\varsigma$," says Parkhurst in his Hebrew Lexicon, "signifies *an emerald or some kind of precious stone*;" and this same word, according to Pole, in his *Synopsis Criticorum*, Exod. xxviii. 18. is rendered *chrysoprase, hyacinth, and ruby*; but, adds he, "*alii vertunt smaragdum*." The traveller to whom I alluded is the ingenious Tavernier, a jeweller by profession, who, in the second book of his *Voyages des Indes*, chap. xxix. declares it an ancient error to believe that emeralds were found originally in the East, although he knows that many persons well-skilled in precious stones bestow the epithet *oriental* on dark-colored emeralds, he never could discover the places in our European continent, where these stones are found. "But I am persuaded," continues he, "that *the East has never produced them*; neither in its *terra firma* nor its islands, and on this subject having made most diligent inquiries, during the course of all my travels, I never could obtain from any one the exact indication of a spot in Asia, where the emerald was found."

Ancient Arabian Poem.

AMONG those metrical compositions, which are considered as most excellent in the Arabic language, may be ranked three poems, entitled, from the termination of every distich in *lam*, or the letter L, *Lamiat*. To all Orientalists the *Lamiat al Agem* (*Carmen, or Poema Tograi*) is sufficiently known by the editions of Pococke and Golius.¹ Another *Lamiat* is as-

¹ The first edition of this celebrated poem was published by Golius, (not by Erpenius, as some have asserted) in 1629. Dr. Pococke published it at Oxford in 1661. with a Grammatical Praxis. Anderssen gave a new edition of it in 1767. Henry Van der Sloot, a young man of great learning, who died before the last sheet was printed, gave an improved edition of it in 1769. A new edition was prepared at Oxford some years ago; but the removal of the editor from the University obliged him to abandon the design, at least for a time. Ed

cribed to Abou Mansour Maouhoub; and the third poem, bearing the title of *Lamiat al Arab*, was written by *Shanfari*, whom Mons. D'Herbelot erroneously names *Schafari*. (See the *Bibliot. Orient. Art. Lamiat* and *Schafari*).

In a manuscript, which once belonged to the illustrious Colbert, and is now deposited in the Imperial Library at Paris, No. 1455. this poem of *Shanfari* has been discovered by the learned De Sacy, who, from internal evidence, believes that it was composed before the age of Mahommed, and relates, concerning its author, the following anecdote, which is found in a short preface or notice attached to the verses.

Shanfari (so called from the thickness of his lips) was descended from the tribe of *Azd*, and had, on some occasion, made a solemn vow, that he would put to death a hundred Arabs of another tribe. Whenever he met one of this proscribed race, he exclaimed, with a loud voice, while applying his arrow to the bow-string, "*This at your eyes*" his aim was unerring, and he had thus deprived of life ninety-nine of the *Selaman* tribe, when he was surprised by his enemies, and slain. But one among them passing afterwards near the spot, on which the poet's bones had been scattered, struck the skull so violently with his foot, that a splinter of it wounded him and caused his death, and in this manner was completed the number of those whom, *Shanfari* had vowed to kill.

His *Lamiat al Arab* has not been hitherto published either in the original or in any European language; although it is comprised, in the Paris MS. with the *Muallakat*, or Seven Arabian Poems, which were suspended on the temple of Mecca, and which have been so admirably translated by Sir William Jones.

The following couplet is the beginning of *Shanfari's Lamiat*:

اتيهوا بني امي مدور مطيكم
فاني الي قوم سواكم لاميل

and the whole consists of sixty-eight verses, which, in the manuscript, are accompanied by marginal and interlineary

notes, short but sufficient to explain, in general, the obscure or difficult passages.

The poet commences by declaring that he intends to retire from human society into the solitude of a desert, where he hopes to be free from the effects of hatred and injustice. The wolf, the hyæna, and the leopard, are to be his companions: they, he says, will neither reveal his secrets, nor shun him on account of slight offences: always the first in hastening to battle, always the last in claiming a share of plunder, his noble generosity had raised him above his former associates; but their ingratitude will teach him to separate from them without regret; his favorite friends are now a courageous heart, a bright scimitar, and a chosen bow. The poet then boasts of his own fortitude, and the patience with which he endured thirst and hunger, danger and fatigue, and he employs many allegories taken from those qualities of the camel, which render that animal most valuable to an Arab, and the blemishes, which reduce its price. Here, also, he describes a wolf seeking his prey; in vain has he traversed the wilderness, prowled along the valleys, or searched the banks of rivulets; disappointed in hopes of food, he sends forth dreadful howlings, and sounds equally terrific are returned by the neighbouring wolves; at length those unavailing noises are succeeded by a profound silence. Shanfari then describes his own activity and swiftness in running by a comparison derived from those birds, which the Arabs call *cata*, and which announce, by their screaming notes, the discovery of a distant well or fountain; he declares that he could outstrip those birds in their most rapid flight, and drink before them of the water, which they had indicated. He then proceeds to relate the various evils, with which fate had overwhelmed him; they succeeded each other, says he, as regularly as the paroxysms of a fever return after certain intervals; but equally firm in adversity as modest during his prosperous days, he supported good and evil with unshaken magnanimity. At midnight, even in the coldest season, armed with his bow and formidable arrows, he had spread terror and desolation throughout the dwellings of his enemies; wives he had rendered widows, and children he had made orphans; and before the clouds of dark-

ness were dispersed, he had already returned to his own habitation. Then at sun-rise, would those, who resided in the neighbouring places, inquire of each other the occasion of that tumult, which had disturbed their nocturnal repose. "We have heard," said they, "the deep howlings of our dogs in the night, and we fancied that they had been alarmed by a wolf or a hyæna; after some noise the howlings ceased, and we thought that the cries might have proceeded from a hawk or some other bird, suddenly frightened. If these screams had been uttered by any evil spirit, he would, without doubt, have left some traces of his malignity, and human sounds were never heard resembling those." The poet then affirms that neither the midnight cold, nor the most scorching heat of noonday, had ever arrested his progress; and he celebrates, in his concluding verses, the generous hospitality with which he treated his guests; his intrepidity in crossing the most frightful deserts, and his activity in climbing the steepest rocks, amidst the four-footed tenants of the mountains, the wild and nimble goats, who crowd around him, and seem to consider him as an animal of their own species.

It appears, from a note at the end of this ancient poem, that the transcript was made by *Dervish*, the *Son of Ali*, Anno Hegiræ, 992. of the Christian Æra, 1584.

P. D. V.

On the Quantity of a final short Vowel before a Word beginning with s followed by a Consonant.

THE rule of Terentianus Maurus, on the power of a word beginning with *s* followed by a consonant to lengthen a preceding short vowel, has given rise to much disquisition. We have reason to believe that this Journal will become the vehicle of observations from metrical critics on the subject. In order, therefore, to smooth the ground of inquiry, and to afford as many materials as we can for the judgment of the inquirer, we have collected the instances, in which that col-

location occurs, ' without expressing' at present our opinion. We have thought it fair to state the various readings² in the passages, in which the preceding vowel is either lengthened or remains short.

In this number, we shall confine ourselves to the ancient poets, reserving the practice of the moderns to a future number.

ENNIUS.

Pontibus instratis conjunxit littoră Xerxes.

Fragm.

Auspicio regni stabilită scamna solumque.

(Var. *stabilitaque.*)

Commixtă stellis splendidis.

Fragm. ex Hecubă.

Maria salsă spumant sanguine.

Fragm. ex Andromedă.

Visceratus, latere pendens saxă spargens tabida.

Fragm. ex Thyeste.

LUCRETIUS.

Multò antiquius est, quàm lecti molliă strata.

Lib. iv. v. 847.

Tenuiă sputa, minuta, croci contacta colore.

Lib. iv. v. 1146.

¹ We have added words beginning with a double letter, except those beginning with *j*, which was pronounced like *i*. It is probable that *x* and *z* were likewise softened, and sometimes pronounced like *d*; thus, *Danthus*, *Dacynthus*, for *Xanthus*, *Zacynthus*.

² Dr. Carey, in the Second Edition of his *Latin Prosody*, a book, which ought to be in the hands of every classical student, has neglected to notice the variety of readings, and thus lessened the authority, on which his opinion is founded.

LUCRETIUS, *continued.*

Cederē squamigeris latices nitentibus aīunt.

Lib. I. v. 373.

Undē sciat, quid sit scire, et nescire vīgissim.

Lib. IV. v. 477.

Endō statu, prior hęc gestum muāsse vīdetur.

Lib. IV. v. 776.

Liberā sponte suā cursus lustrare pererrās.

Lib. V. v. 80.

Inter cœruleum virideis miscerē¹ smaragdos.

Lib. IV. v. 1119.

Quidve superbiā, spurcicies, petulantia, quantas —

Lib. V. v. 48.

Speluncasque velut saxis pendentibū' structas.

Lib. VI. v. 194.

Sudent humore, et guttis manantibū' stillent.

Lib. VI. v. 213.

CATULLUS. . .

Si potē stolidum repentē excitare veternum.

(Var. *si potest olidum.*)

XVII. 24.

Hoc quid putemus esse? qui modō² scurra.

XXII. 12.

Nec deprecor jam si nefariā scripta.

XLV. 18.

¹ In some MSS. that word is written *maragaos*.

² *Modō*, according to the Port Royal Grammar, and to Dr. Carey, has final common.

CATULLUS, *continued.*

Ut apud nivem, et ferarum gelidā stabula forem.

LXIV. 53.

Nulla fugæ ratio, nullā spes, omnia muta.

LXV. 186.

Testis erit magnis virtutibus undā Scamandri.

LXV. 357.

Brixia Chinæ suppositā speculæ.

LXIX. 32.

TIBULLUS.

O quantum est auri potiùs, pereatquē smaragdi.

Lib. I. i. 51.

O pereat, quicunque legit viridesquē smaragdos.

Lib. II. iv. 27.

Pro segetē spicas, pro grege ferre dapem.

(Var. *et spicas.*)

Lib. I. v. 26.

PROPERTIUS.

Sed quascunque tibi vestes, quoscunque smaragdos.

Lib. II. xiii. 43.

Jura darē statuas inter et arma Mari.

(Var. *et statuas.*)

Lib. III. ix. 46.

Brachiā spectavi sacris admorsa colubris.

Lib. III. ix. 53.

Nunc ubi Scipiadæ classes? ubi signa Camilli?

Lib. III. ix. 59.

PROPERTIUS, *continued.*

- Tuque, O Minoâ venundatâ, Scylla, figurâ.
Lib. III. xvii. 21.
- Jam benē spondebant tunc omina, quod nihil illam.
Lib. iv. i. 41.
- Tu cavē spinosi rorida terga jugi.
Lib. iv. iv. 46.
- Consulitquē striges nostro de sanguine, et in me.
Lib. iv. v. 17.

VIRGIL.

- Jam medio apparet fluctu nemorosâ Zacynthos.
Æneid. III. 270.
- Ferte citi flammam; date telâ: scandite muros.
(Var. *et scandite, ascendite.*) *Ibid.* ix. 37.
- Ponitē: spes sibi quisque; sed hæc quam angusta videtis.
Ibid. xi. 309.
- Horridâ squamosi volventia membra draconis.
Culex, 194.
- Nec fuerat; nisi Scylla novo concepta furore.
Ciris, 130.

HORACE.

- Contra, alius nullam, nisi olenti in fornicē stantem.
Sat. lib. i. ii. 30.
- Velatumquē stolâ, mea cū conferbuit ira?
Ibid. lib. i. ii. 71.

HORACE, *continued.*

Si quod sit vitium, non fastidire. Strabonem ---
Sat. lib. i. iii. 44.

Linquimus, insani ridentes præmiâ scribæ.
Ibid. lib. i. v. 35.

Sæpè stylum veritas, iterum quæ digna legi sint.
Ibid. lib. i. x. 72.

Proceros odisse lupos ? quia scilicet illis.
Ibid. lib. ii. ii. 36.

Quem malâ stultitia, et quæcunque insecitia veri.
Ibid. lib. ii. iii. 43.

Hæc mihi Stertinius, sapientum octavus, amico.
Ibid. lib. ii. iii. 296.

Levare tanta spiritu præcordia.
Od. lib. v. ix. 26

The last instance, in the third foot of an Iambic trimeter, may be long or short, and may be left to the analogy of the Poet.



OVID.

Addidit et fontes, immensaquæ stagna, lacusque.
 (Var. *et stagna immensa.*) *Met. i. 38.*

In solio Phœbus claris lucentē smaragdis.
Ibid. ii. 21.

Quod medio lentæ fixum curvaminē spinæ.
Ibid. iii. 66.

Ambiguus fuerit modò vir, modò femina, Scython.
 (Var. *Sython.*) *Ibid. iv. 280.*

OVID, continued.

Manat, et exprimitur per densa foramina spissus.
(Var. *densus, succus.*) Met. XII. 438.

Dulichii Samiique, et, quos tulit altâ Zæcynthos.
Heroid. I. 87.

Ista Mycenæâ literâ scripta manu.
(Var. *facta.*) Ibid. v. 2.

Est in quâ nostri literâ scripta memor.
(Var. *facta.*) Ibid. v. 26.

Ne tamen ignoret quæ sit sententiâ scripto.
(Var. *scripto sententiâ quæ sit.*) Ibid. xx. 215

Ante focos olim longis considerê scamnis.
(Var. *scamnis considerare longis.*) Fast. vi. 305.

Carminâ scripta mihi sunt nulla, aut qualia cernis.
Trist. v. xii. 35.

Tu poteras fragiles pennis hebetarê smaragdos.
Amor. II. VI. 21.

Antê stetit; niveo lucet in ore rubor.
(Var. *antê fuit.*) Amor. III. III. 6.

Illa sonat raucum, quiddamque inausabile stridet.
(Var. *ridet.*) Art. Amat. III. 239.

Oraque fontanâ fervidâ spargit aquâ.
(Var. *pulsat, lavât.*) Ibid. III. 726.

Hennæosque lacus, et olentiâ stagna Palici.
(Var. *olentis.*) De Ponto, II. x. 25.

Ante meos oculos tuâ stat, tua semper imago est.
(Var. *visa est.*) Ibid. II. iv. 7.

Fœcundumque genus Mænæ, Lamirosqûe, Smarisque.
(Var. *Mæriæque.*) • JIalient. 121.

L U C A N.

Tales fama canit tumidum super æquorâ Xerxem.
(Var. *Persen.*) Lib. II. 672.

Aut pretium, quippē stimulo fluctuque furoris.
Lib. V. 118.

S E N E C A.

Trucis antrâ Zethi, nobilis Dircen aquæ.
(Var. *Theti, Ceti.*) *Herc. fur.* 916.

Luteam vestem retinentē zonâ.
Œdip. 421.

Enodē Zephyris pinus opponens latus.
Ibid. 541.

~~Œcæ~~ obliquo tramitē zonas.
Thyest. 845.

Tranquillâ Zephyri mollis afflatu tremit.
Agam. 433.

S I L I U S I T A L I C U S.

Conditus excelso sacravit collē Zacynthos.
I. 275.

Atque auxit quondam Laertia regnâ Zacynthos.
I. 290.

Armaque Dulichiâ proavis portatâ Zacyntho.
II. 603.

SILIUS ITALICUS, *continued.*

Nē quā spes fusos pacis vitæque maneret.
(Var. *quā.*) XII. 209.

Mille Agathyrna dedit, perflataquē Strogilos Austris.
(Var. *Troialos, Troylos.*) XIV. 259.



JUVENAL.

Ponerē zelotypo juvenis prælatus Iarbæ.
V. 45.

Gibbus, et acre malum sæpē stillantis ocelli.
(Var. *semper.*) VI. 109.

Si tibi zelotypæ retegantur scrinia mœchæ.
VI. 272.

Occultā spolia, et plures de pace triumphos.
(Var. *et spolia.*) VIII. 107.

Vindictā gravior quàm injuria; dignum erit ergò.
(Var. *et gravior.*) XVI. 22.

These two last may be referred to the force of the cæsure.

MARTIAL.

Pexatus pulchrè rides meū, Zoile, trita.
II. 58.

Ut dignū speculo fiat imago tuo.
II. 66.

Quid gladium defrens Romanā stringis in ora.
V. 70.

MARTIAL, *continued.*

Sidere percussa est subito tibi, Zoile, lingua.
xi. 86.

Si tumeat, fiam tum tibi zona brevis.
xiv. 151.

STATIUS.

Sudor, ibi arcano florentes igne smaragdos.
Theb. II. 276.

Præceleres : agile studium, et tenuissima virtus.
Ibid. vi. 551.

AUSONIUS.

Censor Aristarchus, normaquæ Zenodoti.
.
Sapientes, i. 12.

Lumbi sedendo, oculiquæ spectando dolent.
(*Var. aspectando.*) *Ibid.* Chilon. i.

Toxicæ zelotypo dedit uxor mœcha marito.
Epig. 10. 1.

Quin etiam cupio, junctus quæ zelis amor est.
.
Ibid. 77. 3.

Illustrant quintam Jovis aurea sidera zonam.
.
Eclog. 5. 9.

Bruma gelu glacians jubare spirat Capricorni:
(*Var. jubar est spirans.*) *Ibid.* 15. 12.

Libra, Scorpius, Arcitenens, Capricornus ut urnam.
.
Signa celest. 8.

· AUSONIUS, *continued.* ·

Esset Aristarchi tibi gloriā Zenodotique.

Profess. 13. 3.

Quod jus pontificum, quæ fœderā, stēmma quod olim.

Ibid. 22. 5.

Sanxerit, et Locris dederit quæ jurā Zaleucus.

Ibid. 22. 11.

IN OBITUM
RICARDI PORSONI

GRÆCARUM LITERARUM
APUD CANTABRIGIENSES PROFESSORIS
· TOY ΜΑΚΑΡΙΤΟΥ.

Εἰ μὲν τὰ θνητῶν πράγμαθ', ὅστις εὖ ποίη,
· δύναμιν ἔχοι τιν' ὥστε σιωθῆναι θανεῖν,
Πόρσων ἂν ἔζη δὴ πολὺν βίου χρόνον·
νῦν δ', εἰ καλῶς τις εἴτε μὴ καλῶς πονεῖ,
οὐδέν τι μᾶλλον ἐστὶν ἀποφύγη μόρου·
οὐκοῦν ἐγείρων θρῆνον οἴκτρον ἐπὶ ταφῇ
τοίουδε φωτὸς οὐκ ἐπαιδυσθήσομαι·
ἄλλοι γὰρ ὥσπερ δένδρ' ἀχρεῖ', ὅδε δ' ἔπεσε
ὑπερτενῆς ὡς δρυῖς, ἀγάλμαθ' Ἑλλάδος.
Ἄλλ' ἡδὲ τις ἐστὶ τοῖσδε γ' ἐν κακοῖς·
τὰ τοῦδε γὰρ πάντ' ἀνδρὸς οὐ τεθνήξεταί·
ἔχει μὲν Ἀθῆς σῶμα, περιμένει δ' ἔτι
ψυχὴ τις οὐσ' ἀφθαρτὸς ἐν τοῖς γράμμασιν.

' Latin Inscription.

AU REDACTEUR DU JOURNAL CLASSIQUE.

MONSIEUR,

EN creusant dans l'église de St. Hélier, on a trouvé une Inscription Latine, qui me paraît digne des meilleures pièces de l'Anthologie. J'ose me flatter que vous lui ferez place dans votre Recueil, avec une traduction Française, qui n'en exprime pas mal le sens.

J'ai l'honneur d'être, &c.

A Jersey,

C—.

le 1er Janvier, 1810.

Hic jacet Gertruda Amy, carissima uxor
 Thomæ Amy, Centurionis. Obiit xxiii^o die Augusti;
 Sepulta xxv^o ejusdem mensis, A. D. 1647.

Enyseâ de stirpe meum Cornubia partum
 Vindicat. Hillarius jam tenet ossa sacer.
 Per Sporades Gallosque pium comitata maritum,
 Deferor nunc : visa est sors mihi nulla gravis.
 Viximus unanimes ; et primâ prole beati.
 In mundum duplici morte secunda venit.
 Pignora dividimus : comitatur me morientem
 Mortua : solatur filia prima patrem.

* * On s'est empressé d'accueillir la belle Epitaphe de Jersey. La traduction, quoiqu'elle en rende non seulement le sens, mais même l'esprit, est inadmissible dans un Journal consacré à la littérature Grecque, Latine, et Orientale, et aux sujets classiques, et critiques indiqués dans le Prospectus.

THE INSCRIPTION AT AXUM.

THE Inscription, which is the subject of the present article, is given in the third volume of Lord Valentia's Travels, a work that does the highest honor to the enterprising spirit of that nobleman. Abandoning the seductions of affluence, and the elegancies of polished society, he made not the tour of Europe, but of the East, and prosecuting a voyage of danger and difficulty up the Red Sea, has not only made his publication the vehicle of entertainment, and of some useful discussions, moral and political, but has also added materially to the stock of geographical knowledge. This is not the first indeed, nor a single instance of this spirit among Englishmen, but, I believe, it is the peculiar boast of our country, that it alone has hitherto produced men, who neither compelled by duty, invited by interest, nor aspiring after conquest and dominion, have visited, and made known to us, distant and inhospitable regions, from the pure love of science and discovery. In this manner, Abyssinia, once powerful and respected, an early convert to Christianity, and with a fidelity and a fortune rare in the East, still preserving its attachment to our common religion, and presenting, at this day, an insulated spot of Christendom in the midst of *Moors* and *Pagans*, has been twice visited by Englishmen in a *private* character, within these forty years, first by *Mr. Bruce*, and lately by *Mr. Salt*, the accomplished and intelligent companion of Lord Valentia on his travels. It was among the ruins at *Axum*, the ancient capital of Abyssinia, that *Mr. Salt* found the present Inscription, engraved on a large single detached stone, and in characters pretty legible. *Mr. Salt* very happily discovered, that the names mentioned in the Inscription of *Aeizanas* and *Sajazana* were in all probability the Greek names of an Abyssinian king and his brother, called by *Ludolf* in his commentaries *Aei-*

zana and Sazanus. There is a letter still extant to these brothers from the Roman Emperor Constantius in St. Athanasius.¹ This letter of Constantius was written in the year of our Lord 356. and by this means the date of the Inscription may be nearly ascertained. Mr. Salt supposes that this monument could not have been erected much later than the year 327. in which Frumentius had been appointed Bishop of Axum. But this opinion presupposes that the king and his people had at this time been converted, and that it is improbable that a Christian king should assume the title in the Inscription of the Son of Mars, and should also erect public statues to that deity. Much stress however cannot be laid on the latter circumstance, as it is hardly fair to presume that the kings of Abyssinia, as new disciples, would be more strict than their teachers, the emperors of Greece, in point of religious purity; and it is well known that Constantine, after his supposed conversion, published in the same year two edicts, the first of which enjoined the solemn observance of Sunday, and the second directed the regular consultation of the Aruspices.² Constantius himself, the contemporary of Aeizanas, visited the temples of Rome, and bestowed the sacerdotal dignities on the nobles.³ On the contrary, if the fact, that Aeizanas reigned just twenty-seven years,⁴ according to Bruce's history, may be relied upon, and since it appears that the letter of Constantius was written in 356 to Aeizanas, as then reigning; it is impossible that he could have commenced his reign sooner than 329. It may be concluded, therefore, that the Inscription cannot be of an earlier date than the year 329. nor of a later date than the year 383. that is to say, that it must have been done within the two terms of twenty-seven years, taking the year 356. as a mean, in which year it is known that Aeizanas was reigning. The fact, which the monument records, as justly observed by Mr. Salt, is not very important in itself, being nothing more than the

¹ Vide St. Athan. Apol. p. 693. Paris, 1627.

² Gibbon's History, &c. vol. iv. p. 241. Octavo Ed. 1783.

³ Ibid. vol. iv. p. 408. ⁴ Lord Valentia's Travels, vol. III. p. 300

subjugation of some mutinous district; but as an authentic cotemporary record in confirmation of history as to the connexion anciently subsisting between the Greek Empire and Abyssinia, and as it serves to illustrate the Adulitic Inscription, so learnedly commented upon by Dr. Vincent, and explained satisfactorily by Mr. Salt's ingenious and very modest conjectures, and lastly, as a curious specimen of palæography, it is in all these respects well worthy of public attention. Dr. Vincent has left very little to be added or amended either in the text or in his interpretation of it; still, however, something may be gleaned after him, and this I shall now present to the public, together with the Doctor's full sheaf.

I transcribe the text into modern characters, as follows; and have underlined those letters, that are a deviation from the common and established orthography:

1. *Λειζανας Βασιλευς Αξιμειτων και*
2. *Ομηριτων και του Ραιιδαν και Αιθι-*
3. *οπων και Σ'αβαιτων και του Σ'ιληη*
4. *Και του Τιαμω και Βουγαειτων και του*
5. *Καεου βασιλευς βασιλεων υιος θεου*
6. *Ανικητου Αρεως ατακτησαντων*
7. *Κατα καιρον του εθνους των Βουγαει-*
8. *των απεστ^ιλαμεν τους ημετερους*
9. *Αδελφους Σ'αιαζανα και τον Αδηφαι*
10. *Τουτους πολεμησαι και παραδεδω-*
11. *κοτων αυτων υποταξαντες αυτους*
12. *Ηγαγον προς ηρας μετα και των θρεμ-*
13. *ματων αυτων βοων τε * * * * και προ-*
14. *βατων * * * * και κτηνων νωτοφορων*
15. *Θρεψαντες αυτους βοεσιν τε και επισιτ-*
16. *μω ανων ποτιζοντες αυτους ζυτωτε*
17. *και οινω και υδρευμασιν παντας ε χορ-*
18. *τασιαν οιτινες ησαν τον αριθμον βασιλ-*
19. *κοι εξ συν τω οχλω αυτων τον αριθμον * * **

20. *Ανω νομομενοικαθ εκαστην ημεραν αρ-*
 21. *τους σιτινους * * * και οινον επ ιμηνας—*
 22. ** αχρεις ου αγαγυσιν αυτους προς ημας *- Του*
 23. *τους ουν δωρησαμενοι αυτοις παντα τα επι-*
 24. *τηδ^{ια} και αμφιασαντες αυτους μετοικησαντας*
 25. *Κατεστησαμεν ις τινα τοπον της ημετερας χω-*
 26. *ρας καλουμενον Ματαια και εκελευσαμεν αυτους*
 27. *Παλιν ανωννευσθαι παρασχομενοι*
 28. *Τοις εξασιν βατιλεισκοις βοας * * * * υπερ δε*
 29. *Ευχαριστιας του μαι γεννησαντος Αρεως*
 30. *Ανεθηκα αυτω ανδριαντα χρυσου ενα και αργυ-*
 31. *ραιον ενα και χαλκους γ' επ αγαθω.*

I will now give a literal translation of it, without observing the order of lines, as the transposition of words in the original makes it difficult to adhere to it in this respect :

(We) Acizanas, King of the Axomites, and Homerites, and the Rhaeidan, and Æthiopians, and Sabaites, and of the ~~Giles~~, and the Tiamo, and the Bougaites, and the Kaeum, King of Kings, Son of the invincible Mars, at a time when the nation of the Bougaites had rebelled, (We) sent our brother Saiazana and the Adephai (or governor of the district) to subdue them by war; and they (the Bougaites) having surrendered themselves, they (our brother and the governor) when they had subjugated them, brought them unto us, together with their cattle, as well oxen to the number of * * * * as sheep to the number of * * * * also beasts bearing burthens on their backs; (our brothers and the governor) having fed them with beef and bread in regular rations; furnishing them all in abundance with bread, and wine, and water for drink, being in number six petty kings with their followers, amounting to * * * * distributing each day loaves of bread to the number of * * * * and wine to the number of * hemiys (or three-quarters of a pint) until they bring them unto us. (We) therefore when we had given them all things necessary, and had clothed them, settled them as a colony in a certain place in our kingdom, called Mataia,

and commanded rations of provision again to be given them, allowing to the six petty kings * * * oxen. In gratitude to him who begat me, the invincible Mars, I have erected to him one statue of gold, and one of silver, and three of brass, for good luck.

Αειζανας. In this word in the original the round form of *epsilon* and *sigma* is exhibited, which, according to Montfaucon, was first introduced by the Romans, about the time of the first Cæsars, and was afterwards adopted by the Grecians.

Απειστικαμεν, without the *ε*. This is written according to pronunciation without regard to orthography. Howel informs¹ us, that the modern Greeks, with whom he conversed, confounded divers letters of the alphabet with one sound, for in point of pronunciation they made no difference between *upsilon*, *iota*, and *eta*; he might have added also between the three mentioned and the diphthongs *υι* and *οι*, as a modern Greek, learned in his original tongue, informed me, and convinced me by his own pronunciation. It should appear, from the promiscuous interchange of *iota* and *υι* in this Inscription, that this vice or negligence in pronunciation had obtained in the fourth century, and it is to be found in all its varieties in the manuscripts of the lower centuries. Almost every page in Montfaucon's *Palæographia* abounds with instances, and as² his work is not in every body's hands, I will here just cite a few of them. In the specimen³ given of a Greek Psalter, transcribed by Sedulius Scottus in the ninth century, *η* occurs for *ι* in *καθησεν* for *καθισεν*, *η* for *υι* in *εκρηπη* for *εκρηπτει*, and *ι* for *οι* in *κρησι* for *κρησι*: *ω* and *ο* are likewise confounded in the same specimen, where *αμεως* is written for *αμεος*, and, on the contrary, *εξοθιν* for *εξωθιν*; in the same manner as *Αειως* is twice found in this Inscription for *Αειος*; *οιγγους* for *υγγους* occurs in another manuscript.³ In an inscription at Ancyra,⁴ supposed to be of the date of the middle of the second century, *θηγατρεα* is put for *θυγατρεα*. In an epitaph⁵ is found *οδηπορις* for *οδοιπορις*,

¹ Familiar Letters, sect. 1. let. 27.

⁴ Montfaucon's *Palæogr.* p. 160.

² Montfaucon's *Palæogr.* p. 237.

⁵ *Ibid.* p. 171.

³ *Ibid.* p. 233.

with a double irregularity, exhibiting η for α , and ϵ for α . Of the latter, I shall have occasion to speak farther; I have dwelt on this matter at some length, as most of the readings I shall propose are founded on these mistakes in orthography.

Αδελφους. I translate this in the singular number, considering the plural here as an oriental manner of expression, which has been adopted by ourselves to give dignity to the royal style. Wilson¹ says, words that express dominion, dignity, majesty, are commonly put in the plural; as, אֱלֹהִים *gods*, אֲדֹנִים *lords*, בָּעָלִים *husbands, masters*; though at the same time they may have a verb, noun, or affix, singular. It cannot escape observation that there are other expressions in the Inscription, that partake of an Oriental, more than a Greek, idiom.

Τον Αδελφον. I conceive this not to be the proper name of one of the king's brothers, but a name of office in the Abyssinian language, and equivalent to *commander of the district*. Dr. Vincent,² upon the place called *At-almo* in Abyssinia, first observed that *At* seemed to be merely an article or prefix, and Mr. Salt³ has since distinctly told us, that *Ade* signifies a *district*. Hence *Ade-gade*, *Ad-bahhalai*, *Ath-agai*, *Ath-ana*, *At-bara*, and *Ash-guagua*, all places mentioned in Ludolf's map of Abyssinia. The termination $\phi\alpha\iota$, or $\phi\epsilon$, its equivalent in sound, as we shall see hereafter, is perhaps no other than the Hebrew root פָּחַ *phc*, *dux*, *princeps*, *præfectus*, a word that is said to obtain among the Chaldeans, Arabians, Syrians, Assyrians, and Persians.⁴ Were the Abyssinian word expressed in Hebrew, it would assume the kindred, but more expanded, form of אֲדֶמֶ-פָּחַ *Ademe-phc*, instead of *Ade-phc*, a compound not unlike, either in manner or meaning, to the German title *land-gravé*.

ΕΠΙΣΤΡΑΤΩ is for ΕΠΙΣΤΡΑΤΩΝ, as the sense demands, but all that appears in the original is the imperfect word ΕΠΙΣΤΡΑΤΩ. To judge from the appearance of the stone, there does not appear ever to have been room enough for this word at full length,

¹ Elements of Hebrew Grammar, p. 275.

² Periplus, p. 547.

³ Lord Valentia's Travels, vol. III. p. 197.

⁴ Vide Parkhurst's Hebrew Lex, in voce.

and I suspect here an intentional abbreviation, not uncommon with notaries, by which the σ preceding the τ is to be read backwards again after the τ , as $\sigma\tau\iota\varsigma$, and thus is made to perform a double office.

Αννων. I suspect this to be an abbreviation for ανωναριω, a word coined from the Latin, like Αυγουστος, *Augustus*; $\rho\eta\varsigma$, *rex*; ινλουστριος, *illustris*, and many others, that abound in the writers under the lower Greek Empire. Suidas has Αννων, but says no more of it, than that it is $\rho\omega\mu\alpha\acute{\iota}\kappa\eta\ \lambda\acute{\epsilon}\xi\iota\varsigma$.

Παντας ις. Here ι is put for ι diphthong, and I venture to read παντας for παντα ις, by the substitution of *sigma* for *epsilon*, which makes the sense plain, and the construction regular.

Βασιλκοι, is here put for βασιλίσκοι, but though there appears from the plate plenty of room at the end of the line for the two letters, $\iota\varsigma$, omitted, yet there does not appear to be the least trace or vestige of them on the stone. I suspect, therefore, that the original engraver of the Inscription here exercised his ingenuity again in the same way, and upon the same letters, as in the preceding instance of $\epsilon\pi\sigma\tau\iota\mu\omega$. By the same process exactly, that is, by the repetition of σ backwards after the λ , we may discover in the abbreviated form of βασιλκοι, the full word βασιλίσκοι. Some notaries carried this trick of abbreviating to such a pass as to be quite enigmatical, and Montfaucon, in the deciphering of them, has displayed the sagacity of an Œdipus.

Επ μηνας. Here occur two deviations from orthography in one word, by which it is so disguised as hardly to be known. When exhibited however in its proper dress, it will be found to be no other than the accusative plural of the very familiar word $\eta\mu\acute{\iota}\nu\alpha$; *hemina*, a liquid measure, common both to the Greeks and Romans. By this reading, extracted without any alteration of the letters, the sense is so much improved, as hardly to leave it doubtful. When we are told that the prisoners were furnished every day with bread to such an amount, we have a clear idea of the quantity, and of the generosity of the conqueror, but we are not much the wiser for knowing that they were supplied with wine so many months. It is evidently the intention of the Inscription to give as accurate an estimate of the wine distributed as of the bread,

and this is done effectually by a statement of the number of loaves, and also of the number of the measures of wine. *Ἡμῖνας* and *ἰμῖνας* having precisely the same sound in the mouth of a Grecian, I apprehend that the latter form was preferred, because the long vowel *η*, introduced for *ι* in the penultima, coincides with the accent. It is well known, that the modern Greeks pay not the smallest attention to quantity, but are governed in their pronunciation wholly by accent, and it is probable that, even at the early period of this Inscription, the Greek language had begun to degenerate in this particular. It is not easy, upon any other foundation, to account for the promiscuous interchange of vowels long and short, to the utter disregard and destruction of all quantity, a matter, of which the ancients were tenacious to a scruple. But a modern Greek, who pronounces *αὐθῆ* as if it were *αὐ-ῆ-θῆ* in English, and as a dactyl, if he were desired to write *ἡμῖνας* by his ear, would write it *ιμῖνας*, as in the Inscription, because accent and quantity now are no longer distinct, but always go together; and as *η* is used, he knows, to express a long sound, it would naturally be preferred to express an *iota* accented. A modern Greek, who knew nothing of the language of his ancestors, might spell and write, according to his ear, this word *ἡμῖνας*. I know not how many different ways, by ringing the several changes on the five equivalent vowel sounds, *υ*, *η*, *ι*, *ε*, and *οι*. Whoever reads old Greek manuscripts should bear in mind that these five vowel sounds are equivalent, and, as soon as all sense of quantity became lost, were substituted almost indiscriminately one for the other, or he will often fall into very curious mistakes. The same confusion of some of these vowels existed also among the Latins, who wrote indifferently, *omnes*, *omneis*, *omnis*.*

Ἐξασιν, is the dative of *ἕξ*, declined in imitation of *τεῦς*, *τεῖσιν*,

* We may observe in our own language something of this tendency to what a learned prelate has called a vile Iotacism*. Many persons pronounce *join*, *boil*, and *point*, as if they were written *jine*, *bile*, and *pint*; and our poets, with a very convenient license, avail themselves of this latitude in pronunciation, and make other words of similar termination, such as *soil*, *oil*, *toil*, &c. to rhyme with *smile*, and terminations of that class.

* Horsley, on the Prosodies, p. 95.

but never admitted, I believe, by classic writers; it might be translated into Latin by *scribis*, but with equal violence to the purity of the language. We may observe, that all the datives plural have the *y* added, and that *βοειν* retains its ancient Homeric form, like *ποδισιν*, &c. from which form the more modern *βοусι* and *ποσι* seem corruptions, or rather abbreviations.

Του *μαι* γεννησαντος. Here occurs in *μαι* for *με* another deviation from ancient orthography, very common in the lower and middle ages. One instance has been already given above in *οδηπορις* for *οδοιποριας*. In the manuscript Psaltery above-mentioned of Sedulius Scottus, the hundred and fiftieth psalm, *Laudate Dominum*, exhibits, at the beginning of the nine first verses, uniformly and successively *Αινιται* for *αινιτι*.¹ Another instance of *αι* for *ε* occurs in this very Inscription just below, where we find *αργυραιον* for *αργυρεον*. At the time of Suidas the pronunciation of *αι* was so identified with *ε*, that the words beginning with *αι* are introduced in his Lexicon next after *delta* in the alphabet, and between that letter and *epsilon*. I will just add, before I conclude this subject, that there was probably some affinity even in the pronunciation of the elder and classical Greeks between *αι* and *ε*, and hence it is that *αι* is commonly considered as a short syllable, as regard to one of the rules that governs accentuation.²

¹ Montfaucon's *Palæogr.* p. 237.

² As early at least as the time of Eustathius the confusion of the vowel *ε* with the diphthong *αι*, and of the diphthong *αι* with the vowel *ε*, seems to have obtained. For he alleges this line in Homer

Ἄλλα πίθου καὶ ὕμμις, ἐπεὶ πίθισθαι ὕμμιον,

as exhibiting an instance of a perfect re-echoing of mind, in the words *πίθου*, and *πίθισθαι*. This he says is *παρέχουσι πάντα ταυτοφώνως*. I know that Bishop Horsley* confines the similitude in these words to the last two syllables — *ου* and *ισθαι*, and denies it to the first syllables *πί*— and *πι*—. His reason is that the former sound is short, and the latter long, and consequently, that two such sounds can never be the same. He seems, however, here to have fallen into an error himself, which he has justly exposed in others, that is, into a confusion of time with mere tone or sound. Two musical notes, or two voices, may be well the same in tone or pitch, and yet differ in time or quantity of duration. The *παρέχουσι* here is not indeed *ισόχρονος*, but may still be *πάντη ταυτοφώνως*,

* On the Prosodies, p. 193.

On the name of the country called Abyssinia I will make one observation, before I quit this Inscription. It appears to me that Habesh, Sebritæ, and Hebrews, are all derivations distorted by different pronunciations, from one root, namely, עבר *Ober* or *Eber*, and all mean the same thing, namely, *passengers* or *strangers*. Seber, from whence is formed the Greek termination Sebritæ, is nothing more than Heber, with the serpentine aspirate præfixed instead of the common aspirate, as Halaat in Abyssiniâ is sometimes called Salait,¹ and as the Latins have made *super* from *ὑπερ*, *sub* from *ὑπὸ*, *sylva* from *ὑλν*, and so on. The name of strangers is one, that has sometimes been assumed by nations, and has more often been given them in contempt. In this manner, the ancient Germans called every thing foreign, every thing that was not German, Gallish or Welsh, a name, that belonged at first, and properly only, to their neighbours in Gaul, but was afterwards transferred to their inveterate enemies, their neighbours in Italy, which country they still call *Welsch-land*, and their language, *Welsche Sprache*. It would be however as great an error to suppose that the Italians and Gauls were once the same people, because they have been designated in the German language by the same appellation, as to suppose that the Portuguese and Swedes have a common origin, because they are both confounded, at this day, by the Turks under the common name of Franks. Much stress, therefore, cannot be laid on the single circumstance of coincidence in name and meaning between the ancient Sebritæ and modern Abyssinians, in order to prove their identity, but it is certainly a strong proof of it, that Herodotus places the Sebritæ much about the country now occupied by the Abyssinians, and this double agreement both of name and place produces almost conviction.²

M.

¹ Lord Valentia's Travels, vol. III. p. 198.

² Vide Dr. Vincent's Periplus, p. 108.

put for *μνησθητι*; and *η* in the lower ages being constantly interchanged, as observed and demonstrated in the preceding Inscription at Axum.

The letters *ελ* are evidently the beginning of the word *ελεησον*: as there was not room in the second line, it was put over it: *ε* is in the last line also put for *ε*, a substitution by no means uncommon in Inscriptions.

O.

THE DELIAN INSCRIPTION.

THERE is a faithful transcript of this Inscription engraved in Mr. Payne Knight's Essay on the Greek Alphabet, to which I refer the curious reader. It consists of the following letters, expressed in common characters:

ο αϜτο λιθο εμι ανδριας και το σφελας

I will first give here the different interpretations of it by Montfaucon, by Dawes, and by Mr. Payne Knight; and in a matter where there is so much room for conjecture, and where so much has been exercised, I will then hazard a new construction of it, which has one advantage in its favor, perhaps the only one, that it does not require a single letter to be disturbed. Montfaucon considers the two first letters *ο* and *α* as fragments of some word preceding. He then reads what follows, as if it were, *ο το λιθο εμι ανδριας και το σφελας*, in modern characters *ο τη λιθω εμι, κ. τ. λ. id est, in lapide sum statua et basis.*¹

Dawes, to make sense of it, adds four letters to the Inscription, and strikes out one, namely the *ο* in *αϜτο*, which he considers inserted by a later hand, as a comment on the digamma *Ϝ*. He reads it thus:

Το αϜτο λιθο εμι ο ανδριας τε και το σφελας

I have underlined the letters inserted by Dawes, the better to distinguish them.

¹ Vide Montfaucon's Palæographia, p. 121.

Dawes considers το αὐτο λιθο to be the Æolic or Doric genitive in ω, and that it would be expressed in modern characters, as τῷ αὐτῷ λίθῳ, κ. τ. λ. id est, *Ejusdem lapidis sum et statua et basis.*

Mr. Payne Knight makes no alteration in the letters, but thinks that the first letter α is an article that may be referred to Ἀνδρίας, by which means ἀνδρίας will have its article, as well as σφελας. He considers αὐτο λιθο as the genitive case, instead of αὐτου λιθου, according to later orthography, and makes the same sense of it as Dawes.

With great submission to those, who have preceded me, I will now offer a new construction, and instead of opposing theirs, shall confine myself to the defence of my own, and then leave it to the learned to decide which is most probable.

I read every letter exactly as it is given in the Inscription, but I consider α αὐτο λιθο as an obsolete abbreviated nominative case, and το not as an article, but as a pronoun in the old genitive case, for the modern του. It is thus used as a pronoun frequently in Homer, as ὡς ἔφατ' εὐχόμενος τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων· Iliad, l. 43. In modern characters it would appear thus, in an extended form, without abbreviations :

ο αὐτος λιθος εἰμι Ἀνδρίας καὶ τοῦ σφελας.

Id est,

Ipse idem lapis sum statua et ejus (statuæ) basis.

In English,

I one-and-the-same stone am statue and its pediment.

It will be incumbent on me to produce some probable ground for the supposition, that α αὐτο' λιθο' is a corrupted, or rather an abbreviated old form of the nominative, now terminating in ας. I have certainly no authority either of any ancient, or of any recent, grammarian, which I can cite for this purpose, and on which I can rely for any support. It becomes me, therefore, as I am here without a guide, to speak by no means decisively; at the same time it appears to me that some strong arguments in favor of the supposition may be drawn from analogy. It is well known, that the final s,

not only in Greek and Latin, but also in modern languages, is frequently dropped in the hurry of utterance. This is particularly evident in the vocative cases, which are nothing more than nominative cases, except that they are abbreviated, whenever they can be so conveniently, in order to accommodate the zeal and earnestness of the speaker. Thus βασιλεῦ, χερυση, ἵπποτα, are only abbreviated forms of βασιλεὺς, χερυσης, ἵπποτης : Homer constantly uses ἵπποτα, the abbreviated form, as a nominative. I suspect likewise that Homer omitted both ε and ν final in very many places, where they now are introduced in conformity to later practice. It is not only in the single point of the digamma that Homer has been modernized, but this I purpose to make a subject of some future paper. To return to the subject, I apprehend that the final *sigma* was discarded originally as well from words terminating in ες, as from those terminating in τής, like ἵπποτα, μῆτιντα, and many others, that occur in every page in Homer. Hence was derived the practice among the old Poets of cutting off the ε in words ending in ες, or us in Latin, as in the common instances of Κεῖξαι πολυφῶνος κορωνή, *Egregiè cordatus homo catus Ælius Sextus*, and *Lumina sis oculis etiam bonus Ancus reliquit*, with many others that might be cited. Now in all these cases the vowel preceding *s* is made short by the rejection of the final *s*, exactly in the same way as ἵπποτα, &c. with this only difference, that, in the latter case, orthography has confirmed itself to use and pronunciation, while, in the former case, *s* is preserved in writing, although the lines must be pronounced without it, as Κεῖξαι πολυφῶνο' κορωνή, *Egregiè cordatus homo catus Æliu' Sextus*, and *Lumina sis oculis etiam bonus Ancu' reliquit*. This abbreviation tended to produce confusion and obscurity, especially in an age when the modern helps and marks of apostrophe and punctuation were unknown, and therefore as the languages became settled was gradually abolished. I conceive, however, that in some few words custom had established its tyranny beyond correction, and that vestiges of the discarded termination may still be traced in δυνά', γέναι', γαλα' γονύ' and θωμά', κ.τ.λ. in the Greek, and in *i'-dem*, *ipse'*, *iste'*, *genu'*, *gelu'*, *famul'*, *liber'*, *glaber'*, &c. in the Latin, for the obsolete and perfect nominatives, τῆνος, γυναιξ.

γαλαξ, γοις or γοας, σωμας; *is-dem, ipsus, istus, genus or genium, gelus or gelum, famulus, 'liberus (ἐλεύθερος), and glaberus (γλαφυρός).*

While I am on this subject I will add a derivation in relation to it, if not in confirmation of it, which will not fail to raise a smile in those, who have not much turned their thoughts to the changes that take place in dialects, and to the study of etymology. I mean to submit, that *αὐτό*, the second word in the Inscription, is the parent, or rather the sister, of *ipse*, and of the compound *σύνπτε* and *suopte* (ἐαυτῇ and ἐαυτῶ) :

Facies non omnibus una,
Nec diversa tamen, qualem decet esse sororum.

To make this a little clearer, I must preface, that *upsilon*, when preceded by a vowel, in modern Greek is pronounced as *F* in English, and that *αὐτός* and *βασίλειος* are pronounced as *aftos* and *vasilefs*, the *β* having the sound of our *v*. It is agreed at all hands that the letter *F* represented the ancient digamma, but as to the right pronunciation of this letter, the learned are very much divided, some contending that its power was that of our *v*, and others that of our *w*. I would suggest, that there was probably some latitude in the pronunciation of this letter among the ancients themselves, and that there might have been a negligent habit among the old Greeks, something similar to which is found among many of the good people of London, who, confound commonly *v* and *w*, pronouncing *vinegar* as *winegar*, and *wine*, on the contrary, as *vine*. Were a modern Greek desired to express the word *vinegar* in Greek letters, from oral delivery, he would write it as *βινιγας* from the mouth of a correct speaker, but *ουινιγας* from the mouth of a Londoner, or a negligent speaker. Precisely in these two different ways we find that the ancients expressed *Virgilius*, sometimes as *Βιργίλιος*, sometimes as *Οὐιργίλιος*. It is absurd to speak dogmatically upon a subject so very uncertain as the pronunciation of a dead language, but perhaps it may fairly be concluded, that as nine Latin words in ten borrowed from the Greek represent the digamma by *v*, rather than by *f* or *p*, or any other character, it is more probable that the ancient digamma was pronounced like

the Latin *v*, a letter equivalent to our *w*, or to the French *ou* in *oui*. It is *probable*, however, as I observed before, that the Latins themselves were not always uniform in the pronunciation of this letter *v*, and it is *certain*, that we, 'in the words that we have borrowed from them, pronounce it sometimes as *v*, and sometimes as *w*, as in the different cases of *virtue* and *wine*, from *virtus* and *vinum*.

But to return from this digression on the digamma in general to the particular instance of it here in *αφοτο*, I perfectly agree with Mr. P. Knight, that the two characters *φ* *υ* are to be considered only in the light of a double letter, like our *w*, and constitute only one sound, making *αφοτο* a dissyllable, which may be represented in Latin characters by *afstō*, or *απτῶ*, or *aptū*, substituting the soft for the aspirate, whence, in another form, comes *ipsū*, or *ipse*: *Usque adeò quod tangit idem est, tamen ultima distant*. I forbear to illustrate the changes of the vowels, that is of *α* and *ο* in *aptō* into *i* and *ē* in *ipse*, by similar changes in *λόγος* and *λέγω*, *vos* and *vester*, *old* and *elder*; and in the compounds *contingo* and *confringo*, from *tango* and *frango*. For all vowel sounds are so fugitive and evanescent in their nature, that whoever observes nicely the speech of common uneducated people, the founders in all nations of all languages, although Scholars and Grammarians afterwards may regulate, fix and improve them, will hardly ever find two persons among them exactly agreeing in the pronunciation of vowel-sounds. Consonants are of a stiffer nature; they are the bones and sinews, the skeletons that remain, when all the softer parts are perished. For this reason perhaps, as well as to consult brevity, the Hebrews made use of very few vowels in writing, but confined their care chiefly to the preservation of consonants.

Having shown in what class of words the final *s* has been excluded in the nominative case, which was the principal end I had in view, it will not be foreign to the purpose, but rather a confirmation of the truth of the foregoing suggestions, to advert to other instances, where the final *s* has been omitted. In the second person singular of *τιμῖ*, we find both *τίς* and *τί*. *Τύπτω* indeed does not follow *τιμῖ* in this analogy, nor make *τύπτις* or *τύπτι* in the second person, but I suspect that the

imperative *τίπτι* is nothing more than an abbreviated form of *τίπτις*, which form has been adopted in this mood from the quick and earnest manner that belongs to it. In Latin, we have, in the second person passive, *amaris* or *amare*'. We have *audi'n?* *vide'n?* for *audisne?* *videsne?* Hence too, in the imperative, perhaps, *audi'* and *vide'*, are only abbreviations of the second singular of the present for *audis* and *vides*. In the imperative of *sum* we have the full form preserved, namely *es*, and the still fuller form, with the pronoun affixed, *esto*, that is, *es-tu*, be thou. *Esto*, in the third person, although precisely similar in form to *esto* in the second person, is compounded differently, and is *est-i*, be he or let him be.

In modern languages the same disposition to drop the *s* final may be perceived. The Spanish retains the *s* in the second person singular and plural of the verb, and exhibits *amas* and *amais* for the Latin *amas* and *amatis*; but the Italian, discarding the *s* in both places, has adopted the form *ami'* and *amate'*. In the same manner the Italians from the plural *fontes* and *montes*, formerly written *fontis* and *montis*, derive their *fonti'* and *monti'*. In French too, as is well known, the final *s* is seldom pronounced, unless the next word begin with a vowel. In our own language some attempts have been made to get rid of this hissing sound, which, it must be confessed, too much predominates in it. We say for instance *geese* and *mice*, for *gooses* and *mouses*. It is probable, had our language continued longer merely oral, and been reduced later to writing, that the *s* would more often have disappeared. Time is the chief file, that wears off asperities, and polishes languages, but this file then ceases to operate, or operates much more gradually, when a language has been subjected to rule and grammar. One may still observe, however, a strong tendency in the common people to drop the *s*, as in the popular pronunciation of *po'-chai'*, for *post-chaise*; a pronunciation more agreeable, in point of sound, to the ear, but certainly not to be recommended for its elegance, and a heinous offence to etymology. The French, who are great letter-droppers, obviate the latter inconvenience, by preserving the letters in writing, although they are silent in utterance, and by this means, however much their words are changed from

their original form and pronounciation to the ear, they do not appear so much disfigured to the eye.

N.

I. CORINTHIANS, c. XI. v. 10.

Διὰ τοῦτο ὁφείλει ἡ γυνὴ ἐξουσίαν ἔχειν ἐπὶ τῆς κεφαλῆς, διὰ τοὺς ἀγγέλους.

FOR this reason the woman ought to have a veil on her head, on account of the angels. Such is the version of this verse, as it is generally received. The best explanation of it will be found in "the pious and profoundly learned Mede," Discourse XLVII. Toup's critical sagacity failed him in substituting ἐξουσίαν. St. Paul is not speaking of going abroad, but of decency of conduct in the church. But, were his sense consistent with the context, no conjectural reading can be allowed in the Scriptures, where all the copies agree. The analogy between *power* and a *veil* is clearly proved by the derivation of כִּוְרִי, a *veil*, from כָּוַר, to *have power*.

By ἀγγέλους, Gilbert Wakefield and many others understand a *messenger*. Whitby, Macknight, with some commentators, apply it to *evil spirits*. A passage in Tacitus appears to me to determine the point, and to confirm the common translation. In speaking of the sacred groves, which the ancient Germans made the scene of their religious rites, he says: *Est et alia luco reverentia. Nemo nisi vinculo ligatus ingreditur, ut minor, et potestatem numinis præ se ferens.*¹ The reason is subjoined; because *ibi*, in the sacred groves, *REGNATOR OMNIUM DEUS*. The similarity of the expressions, *potestatem præ se ferre*, and ἐξουσίαν ἔχειν ἐπὶ τῆς κεφαλῆς, and of the reasons given, is striking. The *chain* in one case, and the *veil* in the other, are signs and acknowledgments of inferiority. In one instance the reason is the presence of God; in the other, the presence of the angels, the constant attendants on the Divine Being.

B.

¹ Germania, xxxix.

Recherches critiques sur la Langue de l'Égypte.

Précis de l'ouvrage de M. Quatremère.

CE ne fut point aux exploits militaires ni aux conquêtes que l'Égypte dut sa célébrité. L'antiquité de ses institutions politiques et religieuses, la sagesse de ses lois, la culture des sciences et des arts, telles sont les causes qui, dès les temps les plus reculés, méritèrent aux habitans de l'Égypte une si haute réputation de sagesse et de science, et qui attirèrent chez eux les étrangers avides de s'instruire et animés du desir de faire participer leur patrie au bienfait des lumières et de la civilisation. On ne doit pas s'imaginer que les inscriptions hiéroglyphiques gravées sur les monumens fussent chez les Égyptiens les seuls titres écrits de l'histoire, et les dépôts uniques de toutes les sciences, qui sont le fruit de la méditation ou de l'expérience, en un mot, des connoissances divines et humaines. Non-seulement toute l'antiquité nous atteste que les Égyptiens possédoient un grand nombre de livres écrits en leur langue ; et que l'étude de ces livres faisoit l'occupation des Ministres des autels auxquels la garde en étoit confiée. Nous pouvons de plus conclure de quelques témoignages d'un grand poids, et de l'inspection même de plusieurs fragmens de cette antique littérature, qui sont parvenus jusqu'à nous, malgré le voile qui les couvre encore, que le caractère employé dans ces livres n'étoit point l'écriture hiéroglyphique réservée pour les monumens, mais une écriture alphabétique. Et ceci, pour le dire en passant, nous explique pourquoi les Égyptiens ne furent pas comme les Chinois, condamnés à cette longue enfance, à cet état stationnaire, qui ne permet aucun progrès dans les connoissances spéculatives, ou usuelles, aucune amélioration dans les méthodes, aucun développement des germes les plus heureux ; c'est qu'ils ne furent pas bornés à cette écriture hiéroglyphique, dont l'usage devient plus difficile, à mesure que les

signes se multiplient, que sa richesse même rend inhabile à remplir le but auquel elle est destinée, et qui au lieu de faciliter les opérations de l'esprit humain, absorbe toutes ses facultés, use tous ses ressorts, paralyse toute son activité.

On ne croira pas sans doute que les fureurs insensées de Cambyse aient détruit entièrement cette littérature Égyptienne; encore moins croira-t-on que ce torrent dévastateur, mais passager, ait anéanti la langue et l'écriture d'un pays parvenu depuis tant de siècles à un haut degré de culture. L'influence de la domination Macédonienne produisit sans doute des effets plus grands et plus durables sur la langue, l'écriture et la littérature de l'Égypte. Cette dernière cessa vraisemblablement d'enfanter de nouveaux ouvrages, du moins durent-ils être en très-petit nombre. L'éloignement de la nouvelle capitale située à l'extrémité de l'Égypte, la domination d'une famille étrangère, la différence des rites et des mœurs, la protection accordée presque exclusivement aux Grecs, furent autant de causes, qui portèrent un coup mortel à la littérature Égyptienne, mais ne purent avoir que des effets très-restreints et très-lents sur la langue et sur l'écriture. Aussi est-il certain, que la langue et les caractères Égyptiens se conservèrent sous les Ptolémées, et que si le Grec fut seul en usage à la cour et dans la ville d'Alexandrie, la langue Égyptienne continua à être entendue et parlée dans les villes de l'intérieur, et surtout dans la Thébàide. Ce fait attesté par l'inscription de Rosette, est d'ailleurs confirmé par un passage de Plutarque. Cet écrivain rapporte que la fameuse Cléopâtre répondoit par elle-même, et sans se servir d'interprètes, à la plupart des Barbares, tels que les Éthiopiens, les Troglodytes, les Hébreux, les Arabes, les Syriens, les Mèdes, les Parthes; qu'elle possédoit en outre les langues de beaucoup d'autres peuples; tandis que les rois ses prédécesseurs s'étoient mis peu en peine d'entendre la langue Égyptienne, et que quelques-uns même avoient négligé la Macédonienne.

En effet, qu'un peuple barbare adopte sans difficulté les lois, la langue de son vainqueur, c'est ce qui se conçoit facilement; mais on ne se persuadera pas de même qu'une nation aussi civilisée que l'étoit la nation Égyptienne à l'époque dont

nous parlons, et surtout aussi attachée à ses anciens usages, ait abandonné ou dénaturé sa langue maternelle, lorsqu'il existoit, comme nous l'avons dit, dans cette langue un grand nombre d'ouvrages, qui devoient la perpétuer. Si pendant un certain laps de temps, nous trouvons peu de renseignemens historiques, qui constatent l'existence et l'état de la langue Égyptienne, il ne faut pas s'en étonner, puisque l'on sait que l'histoire de l'Égypte à cette époque nous est fort peu connue, et que nous avons perdu la plupart des auteurs, qui auroient fourni des lumières sur le règne des Ptolémées.

L'Égypte, en passant sous la domination Romaine, réduite à n'être qu'une province de l'Empire, perdit nécessairement une grande partie de son lustre et de son importance. Si Rome attacha un grand prix à la possession de l'Égypte, ce fut sous le point de vue des approvisionnemens de la capitale, et peut-être aussi sous celui du commerce; mais les Romains ne reconnurent pour maîtres dans la littérature, que les Grecs, et ce ne fût point chez les Égyptiens qu'ils allèrent puiser les élémens de la philosophie et des sciences. La religion et les coutumes des Égyptiens furent pour eux au contraire un sujet de risée, et si les esprits crédules et superstitieux joignirent les cérémonies du culte d'Isis à celles de leurs aïeux, les hommes instruits les tournèrent en ridicule, et la politique en prit quelquefois ombrage, et les proscrivit. Dans cette position, quel pouvoit être le sort de la littérature Égyptienne? Ne devoit-elle pas déchoir de plus en plus et tomber rapidement dans l'oubli? Un autre événement important arrivé peu de temps après que l'Égypte eut passé sous la domination des Césars, dut nécessairement porter le dernier coup à cette littérature. Je parle de l'introduction de la Religion Chrétienne, qui s'étendit en peu de temps depuis Alexandrie jusqu'à Syène. Je ne veux pas dire que les prédicateurs de cette sainte Religion exercèrent leur zèle contre les monumens de cette littérature, ce qui cependant n'est pas sans vraisemblance; mais si l'on considère que d'un côté la Religion Chrétienne contribua à répandre l'usage de la langue Grecque, et que de l'autre la littérature Égyptienne, étroitement liée avec l'ancienne Religion, cessa d'avoir aucun intérêt pour les nouveaux Chrétiens, on ne sera pas surpris qu'elle

ait fini par s'éteindre et par disparaître entièrement. D'ailleurs, si il est douteux que les ministres de la Religion Chrétienne aient exercé une proscription peu réfléchie sur ce qui restoit encore des monumens écrits de la littérature de ce pays, deux faits prouvent que la politique des Empereurs ne négligea pas ce moyen d'anéantir les restes du patriotisme et de l'esprit national. Le premier appartient au règne de l'Empereur Sévère, qui fit enlever des temples de l'Égypte tout ce qu'il put trouver de livres relatifs à la doctrine occulte, et les fit renfermer dans le tombeau d'Alexandre, afin qu'à l'avenir personne ne pût les lire. L'autre fut une suite de la vengeance que Dioclétien exerça contre les Égyptiens. Il fit, dit-on, chercher avec soin et livrer aux flammes tous les livres composés par les anciens Égyptiens, qui traitoient de la chimie, dans la crainte que par les pratiques de cet art, les habitans de l'Égypte n'acquissent des richesses, qui les missent en état de se soulever de nouveau. Mais je répète ici ce que je disois, il n'y a qu'un instant, en parlant de l'influence de la domination Macédonienne sur la littérature de l'Égypte; ni le passage des Égyptiens sous la puissance de Rome, ni l'introduction et la propagation du Christianisme en Égypte, ne purent anéantir la langue Égyptienne. Et ici les preuves de fait se multiplient. Car c'est surtout dans les écrivains ecclésiastiques que l'on puise une foule de témoignages, qui établissent de la manière la plus évidente, que la langue Égyptienne se conserva comme langue commune et vulgaire jusqu'à la conquête des Arabes, et qu'un grand nombre de ces pieux solitaires, qui peuploient les déserts de la Thébàide, et plus d'un évêque de la Haute et de la Basse-Égypte, ne savoient que cette langue. Elle se conserva encore pendant sept ou huit siècles sous les Arabes, et si enfin elle a succombé et fait place à la langue Arabe, il ne faut pas s'en étonner; des vexations de tout genre, les persécutions, le massacre, le fer, le feu, le bannissement ayant depuis la fin du deuxième siècle de l'Hégire, travaillé sans interruption à l'anéantissement de la race des anciens habitans de l'Égypte, qui fut remplacée de siècle en siècle par de nouvelles tribus Arabes de l'Asie et de l'Afrique, appelées par le gouvernement pour être substituées aux anciens propriétaires exterminés ou bannis, ou

bien attirées d'elles-mêmes par l'espoir du pillage et la désertion des cultivateurs primitifs.

Mais, dira-t-on peut-être, on ne conteste point l'existence d'une langue particulière à l'Égypte, connue sous le nom de *langue Copte*, et qui peut s'être formée dans les premiers siècles de l'ère Chrétienne. Ce que l'on conteste, ce qu'il falloit prouver, c'est l'identité de la langue Copte et de l'ancienne langue Égyptienne. Car on ne sauroit se dissimuler que la langue Copte ne contienne un grand nombre de mots Grecs, et peut-être n'est-elle qu'un jargon composé de mots empruntés du Grec et de divers autres idiômes.

Une pareille objection, je ne crains pas de l'assurer, ne peut être faite que par des personnes, qui auroient à peine une légère teinture de la langue Copte; et si des savans respectables ont cru apercevoir quelque analogie entre le Copte et l'Hébreu, ils n'ont pu apporter en preuve de leur opinion, qu'un petit nombre de mots, dont la ressemblance peut être attribuée au hasard. J'ajoute que dans certains cas même, cette ressemblance vient d'emprunts faits par la langue Hébraïque à l'ancienne langue Égyptienne, et devient par conséquent une nouvelle preuve de l'identité du Copte et de l'ancien Égyptien. Ainsi, si les Hébreux appellent l'acacia **אֲכַצְיָה**, ou **אֲכַצְיָה**, le byssus **בִּשְׁמֵשׁ**, une coudée **אֶמְנָה**, mots qui ne sont que les dénominations Égyptiennes *schonti*, *schens*, *ammahi*, tant soit peu altérées, c'est qu'ils ont appris en Égypte à connoître l'acacia et le byssus, et qu'ils ont reçu des Égyptiens l'usage des mesures. Mais, pour revenir à l'introduction des mots Grecs dans la langue Égyptienne, elle est due à plusieurs causes.

1. Une nouvelle forme de gouvernement s'étant établie en Égypte, d'abord sous les Ptolémées et ensuite sous les Romains, il fallut nécessairement que les Égyptiens empruntassent à la langue de leurs maîtres les noms de dignités, et tous les termes, qui avoient rapport à l'administration.

2. La Religion Chrétienne ayant pénétré de bonne heure en Égypte, y apporta une foule d'idées nouvelles entièrement étrangères aux habitans de ce pays, et qui par conséquent ne pouvoient être exprimées par des mots de leur langue. D'ailleurs, plusieurs termes avoient été consacrés par la religion,

et l'on eût craint de les dénaturer, en les traduisant dans un autre idiôme; d'après cela, il falloit nécessairement avoir recours à la langue Grecque, qui étoit la langue des premiers prédicateurs de l'Évangile.

Les traductions des livres de l'Ancien et du Nouveau Testament, des Liturgies, et des ouvrages des SS. Pères, qui furent faites du Grec en Égyptien, contribuèrent beaucoup à introduire des mots Grecs dans la langue Égyptienne. Il auroit pu ajouter que beaucoup de ces mots ne furent peut-être usités que dans les livres, sans passer pour cela dans la langue parlée. C'est ainsi que le Persan moderne et le Turc écrits contiennent bien plus de mots Arabes qu'on n'en observe dans les mêmes langues parlées.

3. Quelques-uns de ceux, qui traduisoient en Égyptien des ouvrages Grecs, trouvoient sans doute plus commode, lorsqu'ils n'entendoient pas un mot, ou qu'ils n'en rencontroient pas facilement l'équivalent, de le laisser tel qu'il étoit dans l'original. D'autres aussi, pour faire parade de leurs connaissances dans les deux langues, employoient indifféremment les mots Grecs ou Égyptiens.

Au reste, il ne faut pas croire que tous les livres Coptes que nous possédons renferment un égal nombre d'expressions Grecques. D'ailleurs, parmi les mots Grecs que nous trouvons dans ces ouvrages, on n'en pourroit guères citer, qui n'eussent leur équivalent dans la langue Égyptienne.

On peut encore tirer de la langue Copte elle-même un fort argument en faveur de son identité avec l'ancienne langue Égyptienne. Je pourrais d'abord demander aux partisans de l'opinion contraire, à laquelle des langues connues ils attribuent la production de la langue Copte, et les défier de trouver dans le Dictionnaire de La Croze, tel qu'il a été publié par Woide, cent mots que l'on pût, même en prenant toutes les licences que se permettent si souvent les étymologistes, rapporter soit à l'Hébreu, à l'Arabe, à l'Éthiopien, soit au Grec ou au Latin. Mais ce sur quoi j'insisterai beaucoup, c'est la grammaire de la langue Copte, et son système de synthèse. Car c'est surtout par là que l'on peut reconnoître si plusieurs langues ont, ou n'ont point une origine commune. Qu'on me montre donc celui des peuples en relation avec l'Égypte depuis Alexandre jusqu'à Omar, dont la langue a pu donner naissance au

système grammatical des Coptes, et qu'on le fasse seulement avec quelque probabilité; et je consens à regarder la langue Copte, comme totalement différente de l'ancien Égyptien.

Non-seulement je crois impossible de fournir la preuve que je demande ici; je vais plus loin, et je ne crains point de dire que la langue Copte conserve encore dans son système grammatical, plusieurs traits de la physionomie propre à un idiôme, qui s'est longtemps écrit en caractères hiéroglyphiques. Ceci demande une courte explication.

Il est plus que vraisemblable que dans l'origine du langage, tous les mots étoient de simples monosyllabes, et que chaque monosyllabe exprimoit une idée simple. Les monosyllabes étant invariables n'admettoient point ces aggrégations d'idées que l'on a exprimées dans la suite par un seul mot. Lorsqu'on dit en Latin *amamus*, ce seul mot exprime d'abord et principalement l'idée de l'amour, comme étant l'attribut d'un individu. Elle exprime outre cela trois idées accessoires: 1. que cet attribut est commun à plusieurs individus; 2. que ces individus sont ceux-là même qui parlent; 3. que c'est dans le moment présent que cet attribut convient à ces individus. *Amamus* indique tout cela, parce qu'il est la première personne du pluriel du présent du verbe *amare*.

Mais si dans l'origine l'idée d'amour s'exprimoit par le monosyllabe *am* invariable, il étoit nécessaire d'ajouter d'autres monosyllabes pour indiquer la personne, le nombre et le temps. Nous pouvons supposer que l'on a dit *nos nunc am*, ou *me plus nunc am*, comme les Chinois disent effectivement *ngo muen kin ngai* (je plusieurs maintenant amour.) Supposons encore deux nations, qui à l'époque où leurs langues étoient monosyllabiques, avoient déjà une écriture, et imaginons-nous que l'un de ces peuples, les Latins, par exemple, possédoient une écriture alphabétique; tandis que l'autre, les Chinois, si l'on veut, n'avoient qu'une écriture hiéroglyphique. Les premiers, par une tendance naturelle à l'homme, qui cherche toujours à abrégér son expression, ont petit à petit, et par des procédés dont il est impossible le plus souvent de retrouver la trace, réuni les monosyllabes, qui exprimoient les idées accessoires de genre, de nombre, de temps, etc. à ceux qui exprimoient les idées principales. Dans cette réunion, chacun des monosyllabes accessoires aura souffert des

suppressions, des altérations, des permutations, au point de devenir méconnoissable; et un seul mot polysyllabique une fois formé de cette manière, sera devenu comme le moule dans lequel on aura jeté tous ceux, qui devoient attacher les mêmes idées accessoires à un monosyllabe différent. Ainsi dès que l'on aura eu dans le seul mot *amamus* un équivalent de *me plus nunc am*, on aura formé de même des monosyllabes *dic*, *doc*, *duc*, *ed*, *fac*, les mots *dicimus*, *docemus*, *ducimus*, *edimus*, *facimus*.

Chez les Latins, auxquels nous supposons une écriture alphabétique, cette écriture n'ayant à peindre que les sons, aura suivi toutes les variations par lesquelles ces quatre monosyllabes *me plus nunc am* auront passé avant d'arriver au composé polysyllabique *amamus*.

Les Chinois de leur côté auront aussi été portés à abrégér l'expression; mais l'écriture aura mis chez eux un obstacle invincible à la fusion des monosyllabes en un seul mot polysyllabique; car leurs caractères ne représentant pas les sons, mais les idées, s'il eût fallu combiner les caractères comme les monosyllabes, leur nombre se seroit tellement accru, ils se seroient chargés d'une telle quantité de lignes et de traits, qu'il eût été impossible de se les graver dans la mémoire; aussi les Chinois ont-ils conservé leur système de monosyllabes invariables, et l'expression n'a pu gagner chez eux de la brièveté qu'aux dépens de la clarté, en supprimant quelques-uns des monosyllabes, qui devoient exprimer les idées accessoires. Ainsi ils ont dit *ngo muen ngai* (*je plus amour*), en supprimant le monosyllabe *kin*, qui est le signe du temps présent.

Ce que j'ai dit d'un peuple qui auroit eu une écriture alphabétique à l'époque où sa langue étoit encore monosyllabique, s'applique également et peut-être même avec plus de force aux nations dont la langue s'est formée et est devenue polysyllabique, avant qu'elles eussent aucune écriture.

La langue Copte ne nous présente point aussi parfaitement que le Chinois, l'effet, que j'attribue aux caractères hiéroglyphiques sur le langage; et la raison en est facile à sentir, c'est que tous les monumens de cette langue que nous connoissons, sont postérieurs à l'époque où l'usage de l'écriture hiéroglyphique avoit entièrement cessé, et que par conséquent déjà la langue avoit pu perdre une partie de ce caractère. Outre cela,

c'est que, comme je l'ai déjà dit, les Égyptiens, dès une antiquité très-reculée, avoient eu une écriture alphabétique concurremment avec l'écriture hiéroglyphique. Mais tout cela n'empêche pas qu'on ne trouve encore dans le système de la langue Copte des traces très-marquées de ce caractère, qui est si tranchant dans la langue Chinoise.

Ainsi, dans le très-grand nombre des noms Coptes, le pluriel ne diffère pas du singulier, ce n'est qu'un monosyllabe préfixe qui distingue les deux nombres.

Il en est de même des genres. Rarement ils sont indiqués par une variation dans la terminaison. Ordinairement ils ne sont distingués que par l'article, ou par l'addition des mots *mâle*, *fémmelle*.

Les noms n'ont point de cas. Des particules préfixes remplacent ces formes grammaticales, si utiles pour indiquer les relations des noms avec les verbes.

Les noms abstraits donnent-ils naissance à des noms concrets, ou au contraire ? Les noms aussi forment-ils des verbes, ou les verbes des noms ? Toutes ces formations se font par l'addition de divers monosyllabes tels que *μντ*, *μντ*, *εφ*, *ου*, *ατ*, *αμ*, *αν*, *εμ*, *ε*, *ετ*, etc. Il est vrai que ces monosyllabes préfixes s'écrivent aujourd'hui en un seul mot avec celui, qui exprime l'idée principale ; mais ils ne se fondent point, et ne se mêlent point ensemble ; par exemple *μντρεφιεπντρου*, *malice*, est composé de *μντ*, qui indique une *qualité*, *εφ*, qui indique l'*attribution* d'une qualité à un individu ; *ε*, qui veut dire *faire* ; *πντ* composé lui-même de l'article *π*, et du conjonctif ou relatif *ντ*, dont le sens est *ce qui*, et enfin de *ου*, *mal*. Le mot *μντρεφιεπντρου* signifie donc la *qualité* (*μντ*) d'un *sujet* (*εφ*) qui *fait* (*ε*) la *chose qui est* (*πντ*) *mal* (*ου*). Ne voit-on pas que c'est là une analyse facile à rendre en caractères hiéroglyphiques ? C'est ainsi que les Chinois disent *ti-ten-tie-gin* pour *barbier*, mot-à-mot *raser-tête-de-homme* ou *homme à raser la tête* ; *ço-mâi-mai-tie-chi*, pour *commerçant*, à la lettre *faire-achat-vente-de-homme*.

Les formes, qui dans la langue Copte indiquent les diverses personnes des verbes, sont des monosyllabes ou des dissyllabes, qui peuvent s'attacher au verbe ou s'en séparer, le verbe restant invariable, et il n'est pas rare que l'on interpose un autre mot entre cette forme préfixe et le verbe. Dans certains temps on

emploie deux ou trois petits mots, dont l'un se place avant, et l'autre après le verbe, sans cependant y être attachés. Ex. : « *je poui εουπi πi, le soir étoit arrivé* : les mots « *πi* forment la troisième personne du singulier masculin du plusqueparfait du verbe *εουπi*, et cependant le sujet *je poui* est interposé entre « *πi* et *εουπi*, et le monosyllabe *πi* se met toujours à la fin de la proposition. De là il est résulté que quand les Coptes ont adopté un verbe Grec, ils l'ont adopté indifféremment à telle personne et à tel temps que le hasard le leur a offert, et il est resté chez eux invariable, comme on le voit dans cet exemple, *ναισι εφανηχιστε μμωτω, je vous aurois supportés* : *εφανηχιστε* est composé du monosyllabe Copte *εφ* faire, et de *ανηχιστε*, deuxième personne du pluriel du présent moyen de *ανηχομαι* : c'est ainsi que l'interprète Copte a rendu les mots Grecs *αν ηνυχόμεν ὑμῶν*.¹

Nous avons dit que les anciens Égyptiens outre les hiéroglyphes avoient une écriture alphabétique ou syllabique. Les Coptes se servent de l'alphabet Grec auquel ils ont ajouté huit lettres pour exprimer des articulations propres à leur langue. A quelle époque s'est fait ce changement ? C'est sur quoi les avis des savans sont fort partagés. Les uns, tels que La Croze et le P. Georgi font remonter ce changement jusqu'au règne de Psammeticus ; mais cette hypothèse est suffisamment réfutée par l'inscription de Rosette. Le P. Bonjour en fixe l'époque à la conquête de l'Égypte par Alexandre ; D. Montfaucon, Jablonski, M. Th. Valperga, au règne des Ptolémées. Enfin M. Zoëga s'appuyant du passage d'Aristide relatif au mot *ναυάρας*, en conclut que les caractères Grecs n'ont pas été adoptés en Égypte avant le troisième siècle de notre ère. L'opinion de ce savant est encore confirmée par le passage de Capitolin, où cet auteur parle de l'inscription gravée sur le tombeau de l'Empereur Gordien, *Græcis, et Latinis, et Persicis, et Judaicis, et Aegyptiacis literis*. Il est clair que par les caractères Égyptiens, il ne faut point entendre ici les caractères Grecs, puisque ceux-ci sont expressément distingués ; il ne s'agit point non plus des caractères hiéroglyphiques, puisque, supposé même que cette écriture fût encore connue et entendue en Égypte à l'époque dont nous parlons, elle auroit été à la portée d'un

trop petit nombre de personnes pour qu'on l'employât dans une inscription destinée à être lue par tout le monde, *ut ab omnibus legeretur*. Il est donc question dans ce passage des caractères vulgaires des Égyptiens; par conséquent l'ancienne écriture subsistoit encore chez ce peuple vers le milieu du troisième siècle, puisque Gordien III. est mort l'an 244. suivant le calcul du savant et exact Tillemont.

Le passage de Capitolin me paroît avoir plus de poids pour la décision de cette question, que celui d'Aristide. Car il est certain que le mot Égyptien que représente le Grec *ναυαβος* ne sauroit être bien rendu en lettres Grecques; et en effet, si les Coptes en rendent exactement la prononciation dans leur caractère, c'est qu'ils y emploient une lettre, qui fait partie des huit qu'ils ont ajoutées à l'alphabet Grec. Ainsi, ce qu'Aristide disoit de son temps, on auroit encore pu le dire quatre siècles plus tard, à une époque où très-certainement le caractère Copte actuel avoit pris depuis longtemps la place de l'ancienne écriture Égyptienne. On pourroit aussi faire jusqu'à un certain point la même difficulté sur le passage de Capitolin, d'autant plus qu'en disant, *ut ab omnibus legeretur*, cet auteur a voulu dire, je crois, pour qu'elle pût être lue *de toutes les nations*, et non pas *de tout le monde*. Je ne serois pas éloigné de reporter plus haut l'époque à laquelle les Égyptiens auroient adopté l'alphabet Grec augmenté de huit lettres particulières. Ce changement a dû être occasionné par quelque motif puissant, et par une révolution dans le système politique ou religieux de l'Égypte; et je conjecture que c'est la Religion Chrétienne qui l'a amené. Peut-être le nouveau caractère demeura-t-il quelque temps propre aux Chrétiens, tandis que les Payens conservoient encore l'usage de l'ancienne écriture. Ce même changement lié à la Religion peut avoir été la principale cause de la perte totale des anciens monumens de la littérature Égyptienne, qu'aucun intérêt n'engageoit les Égyptiens, devenus Chrétiens, à transcrire dans le nouveau caractère, et qui se seront détruits à mesure que le nombre de ceux qui pouvoient les lire se sera diminué. Par là on concilieroit du moins jusqu'à un certain point les opinions opposées, car le nouveau carac-

ière Copte pourroit avoir été adopté dès la fin du premier siècle, et l'ancienne écriture n'avoit néanmoins cessé d'être en usage que dans le quatrième siècle, ou même lors de la destruction du culte idolâtre à Alexandrie

S. de S.

Vindication of St. Paul from the Charge of wishing himself accursed. ROM. ix. 3.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

THE translation of this passage by Gilbert Wakefield is undoubtedly, as he declares in a note, the only method of solving the difficulty contained in it. And his readers will naturally give him credit for the learned, ingenious, and probable solution. But I wish the merit to be attributed to him, to whom it is due. The solution was first proposed in a sermon preached before the University of Oxford by the learned Dr. Bandinel, Fellow of Jesus College, and since Rector of Netherbury in Dorsetshire, where he lately died. The sermon was printed at the end of his Bampton Lectures. But as the book is now scarce, a republication of the summary of the interpretation seems to fall within the plan of your Journal. This is the more necessary, as Dr. Macknight in his elaborate commentary on the Epistles has not noticed this construction.

Oxford,

Feb. 1. 1810. .

I am, Sir,

Your's, &c.

L.

THERE is something so unnatural in the wish supposed to be contained in this portion of Scripture, that notwithstanding all the pains taking by learned and pious men to explain and

qualify it,¹ I cannot be induced to think that it ever proceeded from the great Apostle, to whom it is attributed. The very subject he is treating of seems to me a most evident and absolute demonstration to the contrary. In the preceding chapter he sets forth the glorious privileges of God's Elect: it begins with a triumphant declaration that *there is no condemnation to them that are in Christ Jesus*, and ends in the same exulting strain, with a firm persuasion *that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord*. Can it be imagined that he would in the very next sentence wish to be cut off from that salvation, on which he dwells with such rapturous ardency of expression? Could he, who was taught Christianity by *Christ* himself, conceive that his own damnation could in any wise contribute to the glory of God, or the happiness of his brethren? Such a supposition surely is absurd and impious: and however the words are modified into a figurative, hyperbolical expression, denoting the fervency of his zeal and affection; however qualified into an hypothetical or conditional enunciation, signifying only that were it possible or proper he *could wish to be accursed from Christ*; they still seem to contain in them matter, at which human nature shudders, against which right reason and Christianity revolt.

The passage,² as it now stands, is inconclusive: it declares the Apostle's great uneasiness and sorrow; but makes no mention of the cause or object of it. This may be remedied by writing the two verses into one period, and throwing that part of it, which we render *I could wish that myself were accursed from Christ* into a parenthesis: for then the context will be full and explicit: *I have great heaviness and continual sorrow*

¹ If any person is desirous of knowing the different modes of explaining and qualifying this passage hitherto attempted, let him consult Witsius's Dissertation upon it in the second volume of his *Miscellanea Sacra*.

² St. Paul, as his manner is, says Father Simon, expresses himself in so few words, that we must supply something to show the cause of his great sorrow: which the words that follow seem to point at.

in my heart for, or on account of, my brethren. The sentence, which I dismember, as it were, from the rest, runs thus in the original, *ἡυχόμεν γὰρ αὐτὸς ἐγὼ εἶναι ἀνάθημα ἀπὸ τοῦ Χριστοῦ.* The word *ἡυχόμεν* does not seem to be *potential*, but barely to denote something, which the Apostle had formerly done; neither do I conceive the least idea of a wish annexed to it in this place. It does undoubtedly often signify to *wish* or *pray for*:¹ it moreover signifies to *profess*, and is likewise very frequently *pleonastic*. One single sentence, which occurs in almost every page of Homer, will fully explain my meaning. That poet usually observes, upon the introduction of a distinguished hero, that *Διὸς παῖς ἡύχιστο εἶναι*, i. e. *He gloried in being, or he professed that he was, or simply he was the son of Jupiter.*

St. Paul's phraseology is exactly the same; and therefore I conclude that in the same plain, natural, and obvious sense of the word, he here declares that *he himself once gloried in being, he himself once professed that he was, or simply he himself once was ἀνάθημα ἀπὸ τοῦ Χριστοῦ*: for the words *αὐτὸς ἐγὼ* ought undoubtedly in the construction immediately to precede *ἡυχόμεν*, not *εἶναι*, as in our translation: they seem moreover to imply that whatever was the Apostle's object was also the object of those, whom he addresses, *αὐτὸς ἐγὼ, I myself likewise as well as you.* This object was *ἀνάθημα εἶναι ἀπὸ τοῦ Χριστοῦ*, which words, according to the authorities² cited by Dr. Whitby from the Greek Fathers, are of the same import as *ἀλλότριον εἶναι τοῦ Χριστοῦ, χωρισθῆναι τῆς ἀγάπης, ἐκπεσεῖν τῆς δόξης, to be an*

¹ *Εὐχῆσαι, λίγναι — ὑχίσθαι, λίγναι — ὑχόμεθα, Φαμὲν, Hesych. Σημαινίδι τὸ κυρίως λίγναι καὶ ἀπλῶς ἀγχιόλοιο δαίφρονος ὑχόμεαι εἶναι υἱὸς — ὑύχιστο δ' ἐξ Ἰθακῆς ἔμειραι, Etym. Magn. The Lexicons will supply many other instances. The word *δοκῆν* seems to be of a somewhat similar nature. Thus *οἱ δοκῶντες ἄρχων*, Mark, x. 42. is the same as *οἱ ἄρχοντες*, Matth. xx. 25. and *οἱ βασιλεῖς*, Luke, xxii. 25. Thus in our Apostle's First Epistle to the Corinthians, vii. 40. *δοκῶ πνεῦμα θεοῦ ἔχειν* signifies *I have the spirit of God*: *ὁ δοκῶν ἰστάναι*, he that stands: *ὁ δοκῶν εἶναι φιλόνομος*, xi. 16. *he that is contentious*: *εἴ τις δοκῶι προφήτης εἶναι*, xiv. 37. *if any man be a prophet.**

² Orig. Chrysost. Theod. Op. Phot. Theophyl.

alien from Christ, to be separated from his love, to fall from the glory and salvation purchased by him.

The Apostle is generally, and, I think, justly, supposed to have the Jewish excommunications in view, and particularly that kind of them called *chrem*, usually expressed in Greek by the word *ἀνάθεμα*; in which, to the deprivation of the commerce and benefits of society, were added curses and execrations: and this person, upon whom this punishment was inflicted, *was utterly detested, and utterly abhorred, for he was a cursed thing.* To this the Apostle alludes, to show the wretchedness of his former and, by implication, *their present* situation. *I myself*, says he, *likewise once was an accursed thing, an alien from Christ, cut off from his love, and excommunicated from all share in the glory and salvation purchased by him.* And to what state more properly, than that, wherein offenders among themselves were stripped of all the honors and blessings attending a member of the visible church?—to what state, I say, could he more properly compare the rejection of the *Jews*, and their exclusion from the peculiar covenant of God? This was the doctrine he was then entering upon: he had been preparing them for it by laying before them, with all the display of language, the Law's inability to save, the satisfaction of *Christ*, and the inestimable value of all the evangelical privileges. Yet he does not even then begin so offensive a subject abruptly; he first of all endeavours to engage their attention, and bespeak their good wish by a solemn¹ asseveration of his sincerity, and an affectionate allusion to their own kind and tender behaviour towards those, whom they looked upon as lost and dead unto God. For it was a custom² among the *Jews* to put on solemn mourning, to fast

¹ St. Paul's frequent protestations of his affection to the *Jews* seem strongly to intimate that he was suspected of being an enemy to his own nation, on account of the doctrines which he preached, viz. the exclusion of the *Jews*, and the admission of the *Gentiles*. That this was really the case we are told by several of the Fathers: see in particular Irenæus lib. i. c. 26. and Euseb. Hist. Eccles. lib. iii. c. 27.

² This custom likewise obtained in the Christian church: Μετὰ λύπης καὶ πένθους ἀνιάτως ἔχοντα τῆς ἐκκλησίας ἀπικοπτε, cut off from the church a

and humble themselves, and by every mark of sorrow to show their sympathy with a person laid under a *cherem* or *anathema*, bewailing him as one who was dead. To this custom I apprehend the Apostle to refer: *I say the truth in Christ, I lie not, my conscience also bearing witness in the Holy Ghost, that I have great heaviness and continual sorrow in my heart.* Thus cautiously does he proceed before he ventures to declare truths, which he knows must be displeasing and ungrateful: and yet he here again stops short. He was going to declare the reason of his sorrow, *viz.* their being cut off from all share in the salvation purchased by the *Messiah*, their being excommunicated from *Christ* as he himself once was: yet he here again stops short, and, by an urgent transition, turns for a moment the discourse from *them*, and names no offender but *himself*; yet in such a manner as, by a strong though delicate insinuation, to imply their being involved in the same misery: and when he does mention them as the object of his grief and affliction, he does it by the endearing title of *brethren*, accompanied with a recital of the gracious respects, with which they were favored beyond any other nation under Heaven. *I have great heaviness and continual sorrow in my heart (for I myself was once an excommunicate outcast from Christ) on account of my brethren, my kinsmen according to the flesh! who are Israelites; to whom pertaineth the adoption, and the glory, and the covenants, and the giving of the law; and the service of God, and the promises; whose are the fathers, and of whom as concerning the flesh Christ came; who is over all, God blessed for ever. Amen.*

person that is incurable with sorrow and mourning is one of the Apostolical constitutions, lib. 11. 41. To this custom St. Paul seems to allude, 1 Cor. v. 2. 2 Cor. ii. 1. 3. and xii. 21. From the Jews Pythagoras in all probability borrowed the custom mentioned by Jamblicus in his Life, c. 17. by Clem. Alex. Strom. 5. and by Origen, p. 67—142. of putting up cenotaphs in his school in the room of those, who had deserted it.

*De Inscriptione Græcâ in Insulâ Chio repertâ. Auctore
R. FIORILLO.*

BENEVOLENTIA atque humanitate doctissimi Ackerblad apographum inscriptionis in Chio insulâ repertæ accepi, quæ licet lacunosa, tamen memorabilis, neque nobis indigna visa est, in quâ aliquantum operæ et temporis poneremus. Ita verò se habet :

ΟΙ ΠΡΕΣΒΥΤΤΕΡΟΙ ΜΕΓΑΚΛΕΑ ΘΕΟΓΕΙ-
ΤΟΝΟΣ ΓΥΝΗ ΔΕ ΔΑΜΟΝΙΚΟΥ ΑΡΞΑΝΤΑ
ΤΟΤ ΠΡΕΣΒΥΤΤΙΚΟΥ ΕΤΣΕΒΕΙΑΣ ΕΝΕΚΕΝ
ΤΗΣ ΕΙΣ ΤΟΤΣ ΘΕΟΤΣ ΚΑΙ ΑΡΕΤΗΣ ΚΑΙ
ΦΙΛΟΤΙΜΙΑΣ ΤΗΣ ΕΙΣ ΕΑΥΤΟΤΣ.....
.....ΣΟΙ.....ΚΑΛΟΙΣ ΔΕΣΘΑ· ΧΑ-
ΡΙΝ ΕΡΓΟΥ ΠΙΛΑΣΕΝ ΑΚΛΕΙΝΑ ΠΡΕΣΒΥΤΤΕΡΩΝ
ΣΥΝΟΔΟΣ ΕΙΚΟΝΑ· ΣΤΗΣΑΣΑΣΕΘΕΝ ΜΟΡ-
ΦΑΣ ΤΤΗΟΝΕΜΠΗΟΥ ΚΑΙ... ΟΜΗΡΕΙΩ ΓΥΜ-
ΝΑΣΙΩΙ ΘΕΜΕΝΑ·.....ΩΣΕΝ·ΘΕΟΓΕΙΤΟΝΟΣ
ΤΙΑ ΜΕΓΑΚΛΕΑ....ΔΕΙΓΜ ΑΡΕΤΑΣ ΘΕΜΕΝΑ.

Narrat primùm auctor Inscriptionis causam monumenti erecti. Verba verò videntur ita scribenda : Οἱ πρεσβύτεροι Μεγακλία Θεογείτονος, γυνή δὲ Δαμονίκου, ἄρξαντα τοῦ πρεσβυτικού, εὐσεβείας ἕνεκα τῆς εἰς τοὺς θεοὺς καὶ ἀρετῆς καὶ φιλοτιμίας τῆς εἰς αὐτοὺς... Dedi γυνή; nam γύνη videtur vitium esse apographi, possis quoque legere ἔγγονον vel ἑγγονον, quæ vox auctoritate optimorum auctorum probatur. Vide exempla ad Herod. Attic. p. 81. allafa. Lacuna verò, vel verbum, à quo pendeat accusativus, ita fortè explendum : δειγμα ἀρετῆς ἀνέθηκαν ἐν τῷδε Γυμνασίῳ. Epigramma sequens sic lego ;

Σοὶ (μὲν αἰεὶ κλέος ἔστι), καλοῖς δ' ἐσθλ(οῦ) χάριν ἔργου
 "Ωπασεν ἅ κλεινὰ πρῆσβυτέρων σύνοδος,
 Εἰκόν' ἀ(να)στήσασα, σέθεν μορφᾶς τύπον ἔμπνου, '
 Καὶ (σ' ἐν) 'Ομηρείῳ γυμνασίῳ θεμένα·
 ("Εσθλα δ' ἐπλήρ)ωσεν, Θεογείτονος υἷα Μεγακλέα,
 (Τῶδ' ἐν Γυμνασίῳ) δεῖγμ' ἀρετᾶς θεμένα.

In Chio insulâ Gymnasium Homerium fuisse notum est. Vid. Dallaway's Constantinople, p. xvii. p. 284. et quæ monuit vir doctus in Nov. Mercur. Germanic. 1802. tom. i. p. 13. Lacunam v. l. verbis μὲν αἰεὶ κλέος ἔστι explevi, quæ ut arbitror, optimè huic loco convenire possunt. Nota formula dicendi, cum quâ conferri debent Simonidis noti versiculi in Encomio Spartanorum :

—— Μαρτυρεῖ δὲ
 Λεωνίδας ὁ Σπάρτας
 Βασιλεὺς, ἀρετᾶς μέγαν λελοιπῶς
 Κόσμον ἀένναόν τε κλέος.

Addidi cetera etiam ex conjecturâ. Τύπος μορφᾶς est figura ad vivum expressa. De corporis certè staturâ adhibuit Euripides, Bacch. 1320. Phœn. 165. &c.

*** Hactenus disseruit auctor supra nominatus. Plurima quidem conjecturâ assecutus est satis feliciter, non ita tamen omnia. Inprimis nequaquam mihi arridet istud gratis dictum γόνεα pro γυνῇ in apographo. Suspicor γυνῇ poni pro γονῇ, * in υ converso, vel ex usu quodam loquendi, vel ex errore transcribentis. Sensus autem is est, "geniturâ quidem Damonici," id est, ex gente, ex familiâ aut domo Damonici. Non valdè dissimili dicendi ratione est Ancyrana Inscriptio, in Montfauconii Palæographiâ expressa, ubi sic legitur,

Μετρόδωρος Μενεμάχου, φύσει Λιρυλαίου
 Metrodorus Menemachi, natione Dirylai.

Minimè etiam mihi persuadere possum primum versum bene emendatum iri sic legendo,

Σοὶ (μὲν αἰεὶ κλέος ἐστὶ) καλοῖς δ' ἐσθλοῦ χάριν ἔργου.

Ex ipso enim apographi hujus conspectu oculorum est discernere, istud σοὶ consistere in medio hiatûs loco, non ut hîc, in primo. Libentiùs lacunam supplere ausim hoc modo,

Μνημα τό σοι, γονέεσσι καλοῖς*δ', κ.τ.λ.

Ita hiatus supplendus suo loco convenit, et istud γονέεσσι referre credo ad id, quod supra dictum est; scilicet Megaclea Theogeitonis esse filium, sed progenitore usum esse quodam (non ignobili fortasse, vel saltem non ingrato Chiensibus) Damonico. Simul commemorari videatur in hoc primo versu et ipse Megacles, et Theogeiton pater, et progenitor Damonicus.

Si sentiat aliquis, Poetam designare voluisse Megacli fuisse patrem *adoptivum* Theogeitona, sed *naturalem* Damonicum, non abs re sit hæc interpretatio, nec improbanda.

De ceteris nihil est, quod mutare velim.

HANNÆ MORÆ,

VIRGINI PIÆ, ERUDITÆ, ELEGANTI, INGENIO, FACUNDIA, ET SAPIENTIA, PARITER ILLUSTRÆ.

“ Omnes Sulpiciam legant puellæ,”¹
 Omnes hanc pueri legant senesque,
 Omnes hanc hilares, et hanc severi.
 Quæ palmam geminas tulit per artes,
 “ Et vinctæ pede vocis et solutæ.”
 Cujus qui pede legerit soluta,
 Nullam dixerit esse tersiorem;
 “ Cujus carmina qui benè æstimârit,
 Nullam dixerit esse sanctiorem.”
 Huic adsunt Charites, faventque Musæ,
 Dum sic pectora virginum tenella
 Pulchris imbuit artibus, sequaces
 “ Exemplo, monitis, amore, nutu,
 Informans animos; styloque signat,
 Mox ventura quod Addisonianis
 Possint secula comparare chartis.

1781.

R. LONDON.

¹ Martial, x. 35.

OXFORD PRIZE POEM.

* * After repeated applications, we have not been able to procure an authentic copy of the last Oxford Prize Poem. We submit to our disappointment with respectful deference to the motives, which have been the cause of it ; we are certain that a good composition will sooner or later be given to the world. In the Cambridge Prize Poems we have been more fortunate. A copy of them has been sent to us, as printed for distribution in the Senate-House. We trust that the authors will not be displeased, if we have availed ourselves of that opportunity of gratifying our readers in the front of this number. But as a part of them will expect some Oxford as well as Cambridge exercises, we insert a Poem, which obtained the Chancellor's prize on a former year. We have others in our possession, which we shall occasionally insert ; and we hope to be favored with similar compositions from that University, which will always prove interesting articles.

Roma Alarico, Gotharum rege, spoliata

HESPERII luctus regni, tristesque ruinas,
Immanemque ducem, armatas qui protinus Arctos
Intulit Ausoniæ, et sacros tibi, Romule, colles
Fœdavit, patrioque infecit sanguine Tybrim,
Aggredior. Tu, vis puræ sanctissima mentis,
Tu, Pietas, mœstos quæcunque in pectore sensus
Suggestis, imperii formas miserata labantis,
Fortunasque hominum fractas ; si maxima rerum
Reginam propriâ sese virtute ferebat

Roma olim, cœloque altè Mavortia duxit
 Mœnia ; si quondam Capitoli in culmine victrix
 Jura per extremum tenuit sublimior orbem ;
 Nunc mihi ritè adsis, imoque illabere cordi,
 Dum miseros tandem casus, conversaque fata
 Expedio, et tanti revoco monumenta laboris.

Quippe ubi jam Phrygias acies Romana per oras
 Instaret quondam, et vicinæ incumberet Arcto,
 Odinum infensumque animis, odiisque frementem
 Extremum in mundum, peragratis montibus, agmen
 Obduxisse, ipsoque orbis procul axe remoti
 Delituisse ferunt, tuto dum in limite regnum
 Conderet, et fidam demisso sanguine gentem,
 Quæ memor iratas hinc olim sumere potas
 Posset, et Europæ collectis acrior armis,
 Latè in Romulidas ultricia fundere bella.

Hinc altæ irarum causæ, tristisque cupido
 Vindictæ steterat, donec Romana tot annos
 Aucta virûm virtus animis, venerandaque dudum
 Majestas, luxu fracta et civilibus armis,
 Procubuit, lassasque remisit saucia vires.
 Tum conjuratas emissis aquilone catervas
 Barbaria in montes certatim infudit apertos
 Italiæ ; sæpe immani gens sæva tumultu
 Turbabat populos, et longo Marte premebat.
 At tu, tu patriæ cœpta inter talia primus
 Infestis, Alarice, odiis, socioque furore,
 Antiquo dominam terrarum evellere regno
 Moliris, populosque arma in sceptris feroces.
 Stat validam armorum vim, collectasque ruinas
 Fundere, neve prius suscepto absistere bello,

Quàm pulsæ obsesso murorum in limine portæ
Pandantur, fusâque Aquilâ victrice per urbem,
Barbarus eversâ dominetur Corvus in arce.

Continuò arrectis concurrit mentibus agmen:
Quos per Threicias arces, Mæsosque propinquos
Exceptos frustra tandem gens Romula moeret .
Fatali hospitio, latis hos vallibus Hæmus
Despectat, Geticam patrio cognomine prolem.
Tum quoque qui campos Istri trans flumina longè
Arctosque plagas peragrant, Rhenumque remotum ;
Quique etiam lucis Helam venerantur opacis,
Gens admota polo, rigidi quâ Scandia fluctu
Cincta latet pelagi, seros missura per annos
Invictum Caroli nomen ; quos Vistula pascit
Hyberna in ripis, umbrosâque horrida pinu
Hercyniâ, educit montanis sylva latebris :
Qui quoque Carpathiæ glaciali à culmine rupis
Descendunt, longo durati frigore membra ;
Tum si quis Scythicos montes, patriasque pruinas
Deseruit pastor, cœli melioris amore,
Et medium Tanaim, rapidique Borysthenis undas ;
Quos prædæ accensâ spes, et felicior Austër,
Iræve impellunt avidos, invisaque proles ;
Illi socio agglomerant lateri, summamque capessunt
Imperii sedem, et devotæ mœnia Romæ.

Quis tum, Roma, tibi gemitus, quàm triste trementi
Augurium ? ut Gothicis prospectas horrida signis
Limina jam propiùs, grandesque iterum arce sub ipsâ
Membrorum formas, atque ossa ingentia cernis !
Nec quisquam hostili veniet de cæde Camillus,
Qui tantis urbem insidiis, subitoque periculo

Eripiat ; portæve aut propugnacula possunt
 Immensas acies, turbamque arcere furentem.
 At victor, primæ cùm dixâ incoepta secundant
 Jam tenebræ, certo nimiùm molimine fretus,
 Nocturnum tacitis Martem meditatur in umbris
 Dux, lustrans aditus, patriosque haud segnis in arma
 Suscitât hinc populos, portisque advertit apertis.
 Hi subitò erumpunt, spatiisque patentibus instant
 Per muros passim, et captâ dominantur in urbe.

Quantam ibi, nox, aciem immissam, quot millia muris
 Agmina spectabas ! quùm sævo in pectore lætos
 Arctoo sensus hosti, dum limine sese
 Fert medium, tractusque urbis circùm errat opacos ;
 Illustresque locos famâ, ornatosque tropæis
 Miratur, vastumque forum, antiquosque Penates,
 Et formidandam jam in vulnere majestatem !
 At Manec, dum jam peregrini Martis imago
 Instaret, mœsti terrâ ingemuère sub imâ ;
 Marmoreæque patrum formæ prorumpere visæ
 Sedibus, et dextris tractare rigentibus enses.

Sed non augustæ moles, venerandaque visu
 Limina, nec præclara artis monumenta vetustæ,
 Queis belli rabies, queis longa pepercerat ætas,
 Pectora sæva valent hosti, prædâque furentem
 Permulcere animum, arrectasque in cordibus iras.
 Jam correptâ ardens devota in culmina tædâ
 Sævit, et ingenti latè tecta occupat igne.
 Protinus egregiæ turres, extractaque cœlo
 Laomedontiadum penetralia saera parentum,
 Dant stragem, et longo volvunt incendia tractu.
 Agnovit triste indicium, cladesque patentes

Pastor, ut aeriis in saltibus Apennini
 Nocturnus tacito fortè invigilabat ovili;
 Suspensisque oculis hausit sub nubila lucem
 Longiùs, et noto surgentes limite flammæ.

Quid faciant miseri, mediis dum sæva minatur
 Armorum in Laribus species, lituique per umbras
 Dirum exauditi, et raucae discordia vocis!
 Atqui semusto jamdudum in limine victor
 Impunè immiti circum tenet omnia dextrâ
 Barbarus, et raptâ sese infert torvior urbe.
 Neve ulla afflictis curant succurrere templis
 Numina, non custos Tarpeiae Jupiter arcis,
 Vestave, ferratove sedens in limine Janus.
 At summis acies adytis, penitusque recessus
 Per sacros instant; quâ nuper vina sacerdos
 Libavit fundens, vittâque ornatus ad aram
 Persolvit patriis supplex vota irrita Divis.

Tu nempe in tanto noctis, Tiberine, tumultu,
 Natali miseros prælans agmine muros,
 Testis, quæ strages passim, quàm multa per urbem
 Funera; quot devictorum spolia ampla Quiritum;
 At tua portabat peregrinus littora raptor.
 Per tibi nam ripas flammæ in luce catervæ
 Tendebant, tristisque armorum gloria longè
 Fluctibus ingentem offudit rutilantibus umbram.

Et nunc arreptas arces, obsessaque latè
 Templâ, et præruptis frustra Capitoliæ saxis
 Hostis habet, septemque implevit milite colles.
 Et Roma alta cadit, versis exercita tandem
 Fatis! quæ domitâ rediit Carthagine victrix,

Retulit aut spolia incensis direpta Mycenis !
 Scilicet hîc olim sacrati ad fluminis undam
 Pastorale agmen, claræ primordia gentis,
 In dumis posuêre urbem, sedesque locârunt
 Romuleas, donec victos se Roma per agros
 Erigere, et lōngè Hesperîâ regnare subactâ.
 Hîc illa audentemque animis, belloque potentem
 Eduxit pubem ; hinc alios effusa per orbes
 Auroram imperio adjecit, propriamque dicavit ;
 Aut procul occiduum descendens classe per æquor
 Extremo attonitam tremefecit littore Thulen.
 Hactenus heu, potuit ! nunc vis antiqua recumbit
 Funditûs, et summi jamdudum gloria sceptri.
 Nec priscos iterum inviset victoria natos ;
 Nec posthac festam populus glomeratûs in arcem
 Ora triumphantûm spectabit læta, ducemve,
 Curribus ut strato remeat subvectus ab hoste,
 Excipiet, meritâque accinget tempōra lauro.
 Jam variæ gentes audent se attollere contra
 Subjectæ, et magnam regni divellere partem.
 Atque hîc imbelles iterum in certamina vertit
 Afer agens turmas, et jam desueta elephantum
 Corpora, turritasque minas : hîc India rursum
 Tela rapit, Parthusque optat renovare sagittis
 Prælia, nec metuunt Hyrcanæ vincula tigres.

At tu, tantarum quæ sola, Britannia, rerum
 Clarior effulges, et majestatis imago ;
 Quæ mediâ strage ex ipsâ, Romæque supremo
 E cinere assurgens, duxisti hinc prima futuri
 Auspicia imperii, libertatemque perennem,
 Advertē huc mentem, tantosque O ! respice casus !
 Neve tibi hinc animos luxus perstfingat inertes.

Sic dum Romanam virtutem, altosque triumphos
Aggrederis, famâque ardens ad sidera surgis ;
Stet sceptris æterna dies, neu mobilis unquam
Ingentes unâ clades cum laude sequaris !

GUL. BENWELL.

Trin. Coll.

1785.

Antiquum Fragmentum Ovidii Heroidum.

Ex antiquo fragmento membran. Ovidii Heroidum, quod sæc. ix aut x. existimatur, duo versiculos evulgavit Kinderlingius, (in *Allgemeiner Litterar. Anzeiger*) quibus omnes editiones carent, quosque genuinos putat. Integrum fragmentum, in quo et aliæ varietates occurrunt, (ex Her. xii. 166 et seq.) ita scribitur :

Non valco flammæ effugere ipsa meas.
Ipsi me cantus, herbæque, artesque relinquunt.
Nil Dea, nil *Ecatæ* sacra potentis agunt ;
Non mihi grata dies : noctes vigilantur amare ;
Nec teneram misero pectore somnus habet.¹
Quæ me non possum, potui sopire draconem.
Utilior cuivis, quàm mihi, cura mea est.
Quos ego servavi, *Pælex* amplectitur artus :
Et nostri fructus illa laboris habet.
Forsitan et, stultæ dum te jactare maritæ
Quæris, et injustis auribus apta loqui,

¹ Confer editionem cl. Byrmanni :

Nec teneram misero pectore somnus habet, Puteanus et ceteri castigatiores magno numero. Ed.

In faciem moresque meos nova crimina fingas.
 Rideat, et vitiis lata sit illa meis.
 Rideat, et Tyrio jaceat sublimis in ostro;
 Flebit: et ardores vincet adusta meos.
 Dum ferrum flammæque aderunt, succusque veneni,
 Hostis Medæ nullus inultus erit.
Ipsa nocet mihi, non tamen ipsa nocere solebam;
Ipsa ego, quæ potui lædere, læsa queror.
 Quod si fortè preces præcordia ferrea tangunt;
 Nunc animis audi verba minora meis.
 Tam sibi sum supplex, quàm tu mihi sæpe fuisti:
 Nec moror ante tuos procubuisse pedes.
 Si tibi sum vilis; communes respice natos.
 Sæviet in partus dira noverca meos.
Hi nimium similes tibi sunt, et imagine tangor:
 Et, quoties video, lumina nostra madent.

P.

In codice scribitur *nocere ipsa*, sed certè incurià librarii.

CRITICAL NOTICE.

ΕΥΡΙΠΙΔΟΥ ΦΟΙΝΙΣΣΑΙ. *Euripidis Phœnissæ.* Cum
Notulis edidit G. BURGES, B.A. *Londini apud* W. H.
LUNN, 12mo.

WHEN the present publication was first put into our hands, it immediately occurred to us that Mr. Burges had done a work of supererogation in editing the Phœnissæ of Euripides; and we were prepared to offer some remarks on the Editor's vanity in presuming to traverse the ground, which a Valckenaer and a Porson had trod; but the perusal of the volume has prevented our observations, and not only saved us the pain of hurting Mr. B's feelings, but also induced us to pay an attention, which a work so small can seldom expect to obtain. Content for the most part to give only a summary account of such publications, we shall in the present instance, deviate from the usual course from an eagerness to know what kind of information Mr. B. is enabled to offer on a play, which toil and talent have exerted their united efforts to illustrate and improve. So learned have been the commentators on the Phœnissæ, so numerous the MSS. collated, and so judicious the use made of every source of knowledge, that there seemed but little probability of a subsequent Editor's having either the power or inclination to do or attempt any thing further. Indeed most of our readers will, we doubt not, agree in thinking, that to present a text of this play better than Porson's, is not within the reach of man, or, if attainable, scarcely required. Those, however, who take a lively interest in the writings of the Scenic Philosopher, will perhaps be inclined to be of another opinion, and fail not to receive with open arms any attempt to restore their favorite author to pristine purity: while they, who are conversant with the history of

criticism, and know how imperfect has been its progress, will not be disposed to imagine, that, because much has been done, all further improvements are unnecessary or impossible; but rather argue, from the success of preceding Scholars, that the exertions of future times will be no less successful in diminishing every kind of corruption whether of interpolations or transcripts. That this can best be effected by the collations of MSS. is a point too evident to be insisted on. We are therefore not a little surprized to find Mr. B. giving it as his opinion, that no further aid is to be derived from a fresh collation of the MSS. already consulted by others. Surely Mr. B's own experience¹ of the numerous oversights committed by preceding collators might have pointed out the necessity of every new Editor's performing this most useful yet laborious office: or if he felt not the indispensable necessity of re-collations, could not the example of his illustrious predecessor stimulate him to follow the path, which Porson pursued with industry so praiseworthy? If *he* thought it his duty to re-examine those MSS. which had been only once collated, Mr. B. might have reflected that the performance of a similar duty was no less incumbent on himself. It is true that from the well-known accuracy of the Professor in points of this nature, Mr. B. had reason to expect but a scanty gleaning in a field, over which a Porson's eye had gone; yet even this small chance of obtaining only a little ought not to have been scornfully thrown away.

Impressed with feelings of mingled surprize and sorrow at the wilful or unintentional neglect of a most important duty, we have been induced to supply in part Mr. B's deficiency by the re-collation of the Harleian MS. 6300. the excellence of whose readings may vie with those of the celebrated Codex Florentinus. Of this fact Mr. B. seems to have been himself aware, yet strange to say, such was his diffidence in his own industry, or such his confidence in Porson's, that he neglected to consult this valuable document; whereas had he trusted more to himself and less to others, he would have

¹ Vide Præfationem ad *Troadas*, p. iii.

either had the gratification of finding something unnoticed by Porson, or the satisfaction of being able to bear testimony to the exactness and fidelity of the Professor's collations.

There is also another part of an Editor's duty, in the execution of which Mr. B. has been unpardonably careless; and this too on a point, where but common industry would have saved us a world of trouble. The very inaccurate manner, in which he has noticed, or rather neglected to notice, the new readings introduced in his text, as derived from MSS. or the conjectures of critics, has not only imposed on us the necessity of supplying the second defect in Mr. B's *Notulæ*; but likewise made us curtail our collation of MS. Harl. 6300. and omit altogether that of MS. Ascough. 4952. We must therefore for the present call the reader's attention to only the more remarkable variations, and this with the less reluctance as we hope at some future time to give a perfect collation of the MSS. abovementioned.

Having premised thus much, we proceed to give an account of the work before us.

In the opening of the preface Mr. B. having stated that he is aware his present undertaking will be considered by many as an act of temerity, especially as he is "*neque suâ polleus eruditione uberiori, neque variantibus lectionibus MSSorum nondum antehac aut demum collatorum ditatus*," he goes on to remark that the great number of MSS. already consulted, amounting to twenty-four, and upwards, removed the necessity of looking after more; while the minuteness of the collations at present before the public precluded the hope of deriving any advantage from re-collations; and consequently that the corruptions still existing in this play are to be removed by conjectures alone.

Mr. B. then observes that "*morborum quasi cohors*" has invaded the *Phœnissæ*: a great part of which the exertions of former Scholars have removed, but not, a few still require a healing hand. To some of these Mr. B. has endeavoured to apply a remedy, leaving the rest untouched to the sagacity of a future Editor. To mark, however, those passages, which have been corrected or demand correction, he has followed the plan originally adopted by Porson, in the 8vo. Glasgow

edition of Æschylus) of using an *asterisk* to point out an amended, and an *obelus* a corrupt, reading.

Mr. B. next notices and laments the Professor's too great taciturnity in neglecting to mention such passages as no doubt appeared to him faulty, but on the correction of which he had not made up his mind; conceiving as Mr. B. does, that many readers would be inclined to adopt or reject a reading, not from an abstract consideration of its superiority or inferiority to the Vulgate text, but its accordance or discordance with the text of Porson. Uninfluenced, therefore, by prejudices of this nature, Mr. B. bids the learned reader to be not surprised at the adoption of the metrical arrangements proposed by himself in the Appendix to his edition of the *Troades*.

This then seems to be the peculiar novelty of Mr. B's edition, as far as relates to the choral part of this play.

In iis autem, says Mr. B. quæ sunt extra Chorica nihil novatum est, nisi quod olim VV. DD. suaserint; inter ea longè eminet v. 421, cujus loci sensum pulcherrimè restituit Jacobsius versus transponendo. Morbum planè gemellum mihi vidisse videor in v. 737, de quo quia nullus esse potest ambigendi locus, minimè veritus sum eodem remedio sanare, et emendationem meam in textum inferre. Adique quoque ad v. 885.

Quod ad spurios versus attinet, quibus Phœnissæ scatent, illud olim volui, ut omnes vel pessimi in textu sedem haberent uncinis lincis inclusi: sed consilium postea abjeci, cum ad v. 439, ventum esset. Quos tandem Porsonus eliminavit, ii quoque in hac editione ad notas relegantur, ubi tantùm excepto loco v. 1387.

Pro spuriis autem, quibus facilè caremus, monendus es, Lector Erudite, versiculorum duorum incrementum huic fabulæ accedere; adis ad v. 1214 et 1396.

This quotation, though long, we were unwilling to present in other than the author's words, partly from a wish to give a specimen of Mr. B's language, but more from a desire to call the attention of our readers to the passages to which it refers. The transposition proposed by Jacobs we are happy to see adopted into the text, convinced as we are that a more certain emendation was never suggested by the First Scholar. Mr. B. has not shown it off in its best light by omitting to quote at full length Eurip. Suppl. 138 et seq. which Jacobs

himself had properly done in his *Exercitationes Criticæ in Euripidem*.

The preface concludes with a high compliment to Mr. Blomfield, the expected editor of *Æschylus*; who, we are informed, favored Mr. B. with some communications, for which Mr. B. has made an acknowledgement, clothed in language, where the sincerity of the sentiment must, we presume, make up for the incorrectness of expression.¹

After the preface follow the text, and *notulæ*, the latter of which we have before mentioned as being defective. The plan, which Mr. B. ought to have pursued, was to take Porson's text as a standard, and to mark diligently the discrepancies of it and his own edition; at the same time, taking care to notice all the readings adopted from conjecture; or on the authority of solitary MSS. of which the following Mr. B. has neglected to ascribe to their respective sources:

170. Editur. *ἐκπρεπής* è MS. Flor. pro vulgato *εὐπρεπής*.

179. Vulgò hic *τίς παρὲν κύριε*, et in v. 190. *ἐκείνο, ἔπειτά*. Vocem alteram ex v. 122. alteram ex v. 163. natam esse vidit Valck.

200. E Suidâ restituitur *Νίμισσι*.

202. *Μεγαληγορίαν*, quod legisse videtur Scholiastes, è VV. DD. monitu restituitur.

203. *Κοιμίζοις* Grotius: et ita MSS. tres.

377. *Εἰσὶ γὰρ γιγ* præbet MS. Flor. probat Valck.

498. Grotius restituit *αὖ*, quod in MSS. deest.

529. Ex Dawesii et Valckenaerii sententiâ *ἐκείνου* pro *ἐκείνο* edidit Porsonus.

537. Brunckius ex Membr. *τόδ'*. Vulgò *τοῦτ'*.

580. Vulgò hic *πορθήσαν πόλιν*, et in v. 583. *ἐλὼν πάτρην*. Cum verò *Ænomaus* Eusebii Præp. Evang. vi. p. 259. C. det *πορθήσαν πάτρην*. Valck. permutari jussit *πάτρην* et *πόλιν*.

587. Barnes. delet *ἂν* post *γίνοιτ'*: cujus crisis tres MSS. firmant.

598. Grotio debetur *ἀγών ἴστ'*. V. *ἴστ' ἀγών*.

¹ Since writing the above we have seen an additional quarter-sheet of Addenda and Corrigenda, in which the errors alluded to, we find, are corrected.

746. Porsonus è MSS. D. et J. πολεμίοιςι δῶ. Vulgò πολεμίους δῶσα.

753. Grotio debetur αἰτός. Vulgò αὐτοῖς.

721. Post Grotium Kingius ex K. addit ἐν, quod vulgò excidit.

823. Kingius ex K. τὰν pro ἄν.

829. Νόμιμον est vel Marklandi vel Musgravii conjectura.

831. Brunckius "delevit εἰς probante Porsono.

934. E"Valck. editur οὐκ ἐβ' αὐτίς. Vulgò deest articulus.

994. Post περὶ σῶας plerique MSS. addunt φῦγῃ: id à Canteri conjecturâ omittitur.

1052. Valckenaerii conjectura adoptatur. Vulgò ἄλλος ἄλλον.

1081. MS. Cant. ἐπίσσυτο. Vulgò ἐπίσσυτο.

1100. Brunck. ex Membr. μέλον μοι καὶ πῶδ'. Vulgò μέλι μοι καὶ τοῦδ'.

1251. Spurium censet Valck.

1257. Στρατήλαται editur ex MSS. tribus.

1262. Grotius emendavit χεῶμά τ': vulgò χεράματ'.

1354. Porsonus, è MSS. duobus, πρόσσωψιν, vice πρόσσωπον.

1357. Porsonus, post Valck. è Barnesii conjecturâ, ἀρχῇ quam firmant MS. J. et unus Parisiensis. Vulgò ἀρχή.

1365. E tribus MSS. edidit Porsonus ἐτύγγανεν. Vulgò ἐτύγγανον.

1383. Conjecturam Pierisoni firmat MS. quo Scaliger est usus.

1401. Porsonus formam, quæ sola antiquis in usu fuisse videtur, reposuit ἐξολισθάνοι. Vulgò ἐξολισθαίνοι.

1428. Porsonus è MS. J. ἀπαλλαγῆς. Vulgò ἐξαλλαγῆς.

1440. Οἰδίπους Leid. sec. probante Valck. In MS. J. olim fuit scriptum Οἰδίπους ὅσον: at nunc legitur Οἰδίπου ex emendatione.

1447. MSS. tres ὡς γάρ. V. ἐπί.

1460. Valckenaerii conjectura adoptatur.

1504. Hic et 1534. προ restituit Grotius vice προσ. Athen. I. p. 4. B. quoque habet προκαλυπτομένα: mox MS. R. βετυρχώδεις: unde eruit Porsonus βετρυνώδεις, confirmatum ab Eustathio ad Ὀδ. A. p. 1420. 64=61. 22.

1510. Porsono debetur τρυφάν. V. τρυφᾶς.

1523. Omittit MS. ξ. ἐν, quod vulgò inseritur ante διδύμοις.

1674. Ἀνὴρ ὁδ' exhibent MSS. duo.

1700. Auctore Valck. ad Hippol. 34. editur λιῖπι. Vulgò λίπι.

1725. Valck. δῶμά θ' bene distinguit. V. δώμαθ'. Vide ad v. 1262.

In drawing up this list of omissions, which, ample as it is, may perhaps admit of additions,¹ but none, we hope, of much importance, we have made use of the Latin language with the view of enabling our readers to subjoin it to their respective copies of the Phœnissæ by way of supplementary notes. In like manner our present and future collations of MSS. shall be written in the same language, as it is our wish, should any portions of this Journal reach the Continent, that the critical Scholars there may not be debarred the benefit of our industry from an ignorance of the English tongue.

Collatio Codicis Harleiani 6300. (quo usus est Porsonus et vocavit J.) cum editione Phœnissarum Burgesiana.

10. Παῖς κληίζομαι cum gl. κοιμίζομαι. Hæc lectio in regulam Porsonianam peccat; quæ cavet ne pes tertius et quartus unâ voce comprehendantur.

11. Ἐκ μιᾶς γαστρὸς. Sæpe vocabula in Codice ita permutantur: viz. in v. 43. θῆμε λίγειν et in v. 1460. γὰρ ἐγένετ' ἀλλ' ἐβρέχθης.

27. Ὀνόμασεν ut videtur: duo MSS. apud Porson. ἀνόμασεν: quod eodem alludit.

33. Super γνοῦς scribitur μετος.

81. Λύουσ' in textu; in margine κλύουσζ. Quid sibi velit ista varietas nescio.

88. In textu ἐσχάτων; in margine ἔσχατον.

131. Ἄλλος ἄλλος ὅδε omisso λοζαγον.

158. Ἐπέθα πέρων in textu; in margine ἔθα πέρων.

197. Χρυσσοβόστρυχος.

198. Omittitur ἔρνος; at super Ἀρτεμις scribitur κλαῖος: quæ lectio sitne varia aut pro gl. habenda non dixerim.

203. Κοιμίζοις superscripto καταβάλλοις. Scriba voluit κοιμίζοις.

264. Δὲ πόλιν: super δὲ scripto γόρ.

266. Super ἡζῆμα scribitur σημείον.

287. Εἴ τις hoc si verum sit, reddas oportet *siquidem*.

291. Porsonus lectionem Codicis esse dicit ἐφιστῶσαι sed nobis literarum ductus propius intuentibus videtur esse ἐφιστῶσας huic

¹ In the choral parts particularly; the preface however informs us that from the Appendix to the Troades "causa mutata scriptura queri possit et debeat."

sententiæ accentus quoque favet, acutus scilicet et non circumflexus. Sunt tamen , et ; in hoc Codice adeò similes, ut vix dignosci queant.

351. Ἐσιγασθῆσαν κῆδος.

366. Ἀχ^ηω (sic) superscripto αἱ λύκαι.

397. Τὰυτ' ἰμῇ^{οι} (sic). Sæpe MS. hicce confundit οἱ et η.

399. Τυχιῦν^{μαθειν} (sic). Et profectò μαθειν verum est : cf. Prometh.

614. πᾶν ὁ,περ χερ^{οι}ζεις μαθειν.

417. Καὶ ἡ τὸ μὴ ἔχειν (sic). Unde nihil extrico.

428. Canteri conjecturam ἡ firmat MS.

438. Σοι σπιῦσθαι superscripto ἀκολουθῆσαι.

483. Δεῖται πολλῶν superscripto σοφῶν.

492. Σούς. De permutatis δ et σ adi Marklandum ad Iphig. A.

Similiter in v. 1705. MS. πίσω pro πίδα.

526. Ἐχεῖν δ' αὐτόν.

531. Πάρεμι superscripto παρόντος μοι.

543. Δ' ἐς οἴκους καὶ εἰς (sic). Voluit igitur γὰρ οἴκους κίς.

572. Ἐχει. Vulgò ἔγχει. Vide ad v. 1598.

575. Βία. Vulgò βία. Vide Burges. ad Troad. 827.

579. Ἀμείψατο superscripto ἀνέθικεν.

601. Τῆσδ' ἀναστῆσαι. Vulgatum ἀνάκτ' εἶναι defendit v. 901.

617. Ἐξιλαίνομαι πατρίδος καὶ ἧλθες. Similiter γὰρ post καὶ omittit MS. in v. 621. καὶ οἶα.

634. Ἐξέτα, κ. τ. λ. usque ad χθόνος, v. 645. Polynici tribuit MS. et Tyrwhittus in margine Exemplaris Barnesiani, quod ipse dono legavit Museo Britannico.

713. Πολλῶν, quod conjecerat Burges.

745. Περιέκται superscripto ἡσφάλῃτι.

780. Ἐκπιέσθαι superscripto ἀκοῦσαι.

793. Ὁρμάμειδ' et ita Tyrwhittus.

892. Ἀγῶ τι δρῶν οὐ ποῖα δ' οὐ.

916. Alii Codices τί μ' ἄλλο, alii τι μᾶλλον. MS. τι μᾶλλο.

939. Super πόλει scribitur τοῖς δὲ πολίταις unde nascitur Aldina lectio πολίταις : mox λίξις, ut edidit Brunckius.

950. Κτήσοισθ' superscripto ἔξει.

956. Super γίνους scribitur συγγινιάς.

962. Γαῖαν σώσειεν. Voluit scriba γαῖαν ἂν σώσειεν. Eleganter reduplicatur ἂν.

968. Ἐμπείρω (sic).
1000. MS. χώρει νῦν Creonti tribuit, et reliqua usque ad finem Iambicorum Menæceo. Hoc probum est.
1023. Καὶ στάς ἐπαύλων. Voluit fortasse καπὶ στάς· cf. 1107. ἐπ' ἄκρων στάς.
1035. Καδμείων ἀρπαγὰ· et ita Tyrwhittus.
1086. Κυδρὴ δάμαρ.
1091. Γένος in textu; in margine γρ. ἔπον.
1093. Τοῦδ' ὡς ἀπαλλάξαν φόβον.
1121. Πεφνηότα: quæ varietas fortasse referenda ad διδορκότα in v. 1131.
1141. Faceit MS. errat σίδηρον ὅστις δ'.
1203. Στρατόν· et in v. 496. στρατοῦ.
1265. Θαρσύνοντες καὶ ἐνύδαν. Hoc spectat ad lectionem Membr. εὐάρσυνόν τε καὶ ἐνύδαν.
1271. Ἐμ-όρους· μοχ τὰς ῥήξεις.
1320. Ἐπιφεριν.
1414. Ἀνηλάλαζε.
1422. Ἀπιστισημένιοις.
1448. Προσπιτινὶ superscripto πελάζει.
1457. Λυγρὰν superscripto ψυχράν.
1519. Πρόσωπα.
1527. Ἐλειλίζει.
1553. Οἶση: superscripto γνώση: quod firmat Battierii conjecturam.
1555. Αἰθέριον.
1586. Ἐναύλους superscripto συνοίκους: unde firmatur Porsoni conjectura.
1616. Τλῆμον ut MS. D. apud Porsonum: unde firmatur conjectura Valck. ὦ τλῆμον.
1659. Σοὶ κακῶν βαρὺν, τὸνδ' οὐ κακὸν (sic).
γρ. τὸ δ' οὐ βαρὺ
1662. Πατὴρ ἀπαστέλλων (sic).
καὶ ἔξω πίμπων
1669. Κρίσιν.
1689. Κόμην in textu; in margine γρ. κόνιν.
1699. Ξυθανοῦμαι θ'. Scriba voluit ξυθανοῦμαιθ'.
1763. Μεθήσει ut emendavit Grotius.

The foregoing variations are those, which we have thought proper to communicate: and from them some idea may be formed *de indole Codicis Harleiani*: the glosses more especially demand the attention of the younger Scholar, in which he cannot fail to remark that the true reading is often sufficiently obvious although the text itself be corrupt: vide ad 203. 366. 438. 531. 579. 745. 950. 1457. 1558. Two other instances we shall consider more fully; as they tend to confirm an emendation of Valckenaer, and one of Mr. Burges.

In v. 33. Mr. B. at first proposed instead of

Παῖς οὐμὸς ἢ γνούς ἢ τινος μαθὼν πάρα

to read

Παῖς οὐμὸς ἢ γνούς αὐτὸς ἢ τινος πάρα

ne nauseam moveat istud μαθὼν *ter tantillo intervallo repetitum*: and quotes Œd. T. 704. Αὐτὸς ξυνειδὼς ἢ μαθὼν ἄλλος πάρα· afterwards, in the Addenda, he gets rid of his former objection, in part at least, by reading in v. 36. τὸν ἐκτεθέντα παῖδ' ἀνιστορῶν θιόν· How Mr. B. attains this last line from blending the various readings, we stay not to inquire: suffice it to say that although from the passage of Sophocles μαθὼν seems absolutely requisite, yet the gloss (μόνος), which the MS. has over γνούς, scarce leaves a doubt that αὐτὸς has dropt out. Sæpe enim αὐτὸς pro μόνος ponitur, observante Porsono ad Phœn. 1245.

The other passage, to which we allude, is in v. 266. where super σχῆμα scribitur σημεῖον. Here likewise there can be no doubt that the old reading was σῆμα φοινίου μάχης, as Valckenaer conjectured, and confirmed by v. 1895. We are however free to confess, that though Valckenaer's correction is thus supported by the MS. still we think the emendations of Mr. B. preferable, who readt in v. 255. νῦν δ' ἴμοι πρὸ τειχέων θούριος μολὼν Ἄρης Σῆμα (vulgò αἶμα) δαῖιον φλίγει, and in v. 265. ἴφος Ἄσπιδων πύκιον φλίγει Χεῖμα φοινίου μάχης. Gray has "*Iron sleet of arrowy show'r Hurtles in the darken'd air.*" Other emendations are to be found in the *notulæ* of Mr. Burges, which it would give us pleasure to produce. Vide 183. 329. 358.

362. 411. 415. 637. 640. 694. 737, 8, 9. 1348. 1503. 1543. 1671 and 1766. But we have already exceeded the limits, within which our notices of such works as the present must be confined. One observation and we have done. Although we are no advocates for that system of editing books, which continues to propagate the corrupted texts of former days, yet must we, on the other hand, recommend Mr. Burges more caution in admitting conjectural emendations, or, if admitted, certainly more diligence in marking them with an *asterisk* or any other symbol he may chuse to adopt, at all events never suffer them to occupy the text *nisi monito lectore*. It would also be a proof of his modesty, without detracting from the ingenuity of his conjectures, if they were permitted a place in the notes alone. When indeed Mr. B's emendations shall have passed the ordeal of examination, which those of a Valckenaer have undergone, and received the approbation of future Scholars, it will then be time enough to give them that honor, which at present seems to be premature.

FRAGMENTS OF SAPPHO.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

IF the following attempt at a metrical arrangement of some fragments of Sappho suits the plan of your Journal, you will oblige me by inserting them,

I am, &c.

Linton, Cambridgeshire.

HOLT, OKES.

Nov. 9. 1809.

FRAGM. I.

Ex Athenæo, lib. xi. (p. 186. Ald.—427. Casaub.)



———'Ελθέ,

Κύπρι, χρυσεΐαις κυλίκεσσιν ἄβροϊς
 συρμεμιγμένον θαλίαισι νέκταρ
 τοῖς ἔταις τούτοισιν ἐμοῖς γε καὶ σοῖς
 οἰνοχοεῦσα.

FRAGM. II.

E Stobæo in tractatu De Amentia.



ΔΟΧΜΑΙΚΟΙ.

Κὰδ δὲ θανοῖσα τὸ κείσεαι, οὐδέ τις
 Μναμοσύνα σέθεν ἔσσεται, οὐδέ ποχ'
 ὕστερον, οὐδ' ἄγὰρ τῶν πεδέχεις ῥόδιον
 τῶν ἐκ Πιερίας· ἀλλ' ἀφανὴς ἐσθὶ
 καὶ αἶδ' αὖ δόμοις φοιτᾷ· οὐ σέ τις
 βλέψει παῖδ' ἁμαυρῶν νεκύων ἄπο
 ἐκπεποταμέναν.———

FRAGM. III.

Ex oratione prosaicâ Achillis Tatii, existimatur autem à quibusdam esse carmen Sapphûs numeris solutum.

Αἱ τοῖς ἀνέσιν ἤθελεν ὁ Ζεὺς
 ἐπιθεῖναι μὲν βασιλῆ, τὸ Ῥόδου
 τῶν ἀνθέων ἂν βασίλευεν,
 κόσμος γαίας, ἀγλάϊσμα φυτῶν,
 ὅππα μὲν ἀνθέων, Λειμῶνος δ' ἔστ'
 ἐρύθαμα, πνεῖ δ' ἄρ' Ἑρωτος,
 τοῖς εὐώδεσι φύλλοισι κομᾶ,
 εὐκινάτοις πετάλοισι τρυφᾶ,
 τῷ ζεφύρῳ πέταλα γελαΐ.

FRAGM. IV.

Ex Eustathio.

Ἀστέρες μὲν ἀμπὶ καλὰν σελάναν
 ἅψ ἀποκρύπτοντι φαεινὸν εἶδος,
 ὑπὸ ταν πλάθοισά μάλιστα λάμπη
 γαῖν [ἐπὶ πᾶσαν.]

CLASSICAL NECROLOGY.

TO THE PRINTER OF THE CLASSICAL JOURNAL.

SIR,

PRESUMING that an article of Classical Necrology will be consistent with your plan, I send you an epitaph descriptive of the character of an extraordinary young man, who, if Heaven had preserved his life, would have been one of the brightest ornaments of his country. It is said to be written by Dr. Middleton, who had the good fortune, and the merit, of being his instructor, as we learn in the Dedication of his learned and ingenious work on the Greek Article to Dr. Pretymán.

I am, Sir,

Your's, &c.

Feb. 13, 1810.

Y.

M. S.

Adolescentis præstantissimi

HENRICI GEORGII PRETYMAN,

VIRI REVERENDI JOHANNIS PRETYMAN, S. T. P.

Archidiaconi Lincolniensis

Filii natu minoris.

Indoles adspecta simul et probata est.

Commendârunt animus alacer et erectus,

Inventionis mira facilitas et ubertas,

Judicium subtile et perelegans,

Mores suavisissimi, simplices, sinceri :

Officio sibi devinxit suos,

Comitate universos.

Viribus naturæ satis fidens

Laborem non est aspèrnatus ;

Egregium daturus specimen,
 Si vita suppeditavisset,
 Doctrinæ, eloquentiæ, virtutis..
 Fide Christianâ adedò imbutus est,
 Ut inde plurimum oblectationis validus peteret,
 Ægrotans quicquid est solatii;
 Et velut quem præsentius numen adspexerit,
 Quùm, ingravescente iube,
 Indies beatiorem sese prædicaret,
 Vultu pulchritudinem humanam exsuperans
 Animam efflavit
 xvii. Kal. Nov. A. C. mdcccvii.
 Vixit annos xvii. dies xxii.
 Ne verò, Lector erudite,
 Ingenii juvenilis qualecunque documentum desideres,
 Versiculos]
 Quibus statuam suorum Patroni,
 Patris Patriæ, Europæ Vindicis,
 DOMINI PITT,
 Nihil ultra lusurus,
 Cohonestatam finxit,
 Favens perlegas.



ΕΙΣ ΤΟ ΠΙΤΤΟΥ ΑΓΓΛΙΑ.

Μῶν, ὦ γὰρ, αὐχεῖς Ἀγγλικὸς πεφιλέναι;
 βαιόνγ' ἐπισχῶν Ἀγγλίας σωτῆρ' ὄρα.
 Βροντὴ γὰρ ὡς ἤστραπτεν ἥς γλῶσσης σθένος,
 ὀργάς τ' ἔθελξεν αἰμύλος μύθων χάρις·
 πυκναῖς δὲ βουλαῖς τοῦδε, γῆς Εὐρωπίας·
 ἔπτηξ' ἀλάστῳρ, ἥδ' ἄγρας ἡμάρτασεν.

οὐ γὰρ δόλοισι ΠΙΤΤΟΣ ἐσφάλη ποτε,
 ἀλλ' ἄκρον ὡς πύργωμα τῆς μοναρχίας
 ἔστη, θρόνους τ' ὠρῶσεν τοὺς ἐρειψίμους·
 ψυχῆς δὲ μᾶλλον ἠγάπησε πατρίδα,
 πάντων τ' ἄναξ, (ὦ θαῦμα) τέθνηκεν πένης.
 Θρήνων ἀπλήστων λήγεται, ὦ ΠΙΤΤΟΥ φίλοι,
 γοώμενοι μάταια· κάλλιστον γέρας
 οἱ πρόσθεν ἐχθροὶ προσφέρουσ' ἀκουσίως,
 θανόντος ἔργα καὶ λόγους μιμούμενοι.

Hoc marmor ponendum voluerunt Parentes,
 Talem lugentes ereptum,
 Donatum Dei benigno munere
 Grate, piè profitentes.

BIBLICAL CRITICISM.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

THE object of Biblical researches is the elucidation of truth; to silence the objections, which Deists have brought against the Scriptures; and to combine the whole body of Christians against the common enemies of religion and the Bible, by clear and irrefragable proofs. Such I understand to be your intention in this publication, which will undoubtedly render it most desirable to all ranks of Christians.

That kind of criticism, which will have the most powerful tendency to overcome the objections of the Deist against the

Bible, must necessarily be drawn from a rational interpretation of those passages in the original, which have been the plausible cause of their cavils, as they now stand in the translation. That the translation is very defective is acknowledged by the learned. The cause is obvious: when the Hebrew Bible was translated into the Latin language by Jerome, the Hebrew was so imperfectly known to Christians, that he was obliged to obtain the assistance of a Jew, who was himself but moderately acquainted with the Latin tongue: therefore it is not strange if we find many errors, and some of a serious tendency. But even the most trivial error is of great weight if it enables the Deist to cast any obloquy on the Scriptures. The greatest wonder is that we have a translation so near to the spirit and idiom of the original, considering the disadvantage under which the translators labored. It may indeed be said that the translation has been amended. This in some instances is true, but in others it has been rendered worse: the English, and most of the European translators, have followed the copy of Xanthus Pagninus, who lived in the fifteenth century, and who, I believe, was faithful according to the best information he had; but that translation was also very imperfect.

That Deism has been the original cause of those troubles, which have disturbed the peace of religious society, is now almost universally acknowledged; and that these pernicious principles are with unabating zeal openly published to sap the foundation of true religion, is manifest. The objections, which Deists have brought forward, and which, if admitted, would subvert the Christian religion, *have never yet been refuted either in this, or in any other nation*; thus the advocates of Deism finding their cause strengthened by the want of proofs that their objections are groundless, tell the world that "Christians themselves give up the authenticity and genuineness of the Bible." Is it possible to attribute the removal of the Gospel from the eastern nations, where it was first planted by the Apostles, to any other cause than that of Deism? Where are the ancient Gospel churches of Ephesus, Smyrna, Pergamus, Thyatira, Sardis, Philadelphia, Laodicea? What is become of the churches of Africa, which flourished for the first three hundred years of the Christian æra? those churches, which so late

as the council of Nice, sent a great number of bishops to preside there, and represent them? The light of the Gospel has ceased to shine among them for many ages, and the descendants of the first Christian fathers have no knowledge of the Bible, but are involved in the darkness and sensuality of idolatry. Hence, if something be not done to prove the truth of the letter of the Scriptures, the Christian religion may be banished from Europe, as it was from Africa and Asia, in the early ages of the church, from the same cause; and Deism may bury in oblivion the truths of the Gospel, as those great truths overturned the Pagan idolatry at the time of Constantine the Great. But if those objections, which have been the cause of all that anarchy, confusion, and departure from the religion of the Bible, which have been marshalled in the train of Deism, *can be refuted, agreeably to the original, on the ground of reason, by the literal sense of the Scriptures, and demonstrated to be false*, the arm of infidelity will be unnerved, and Christians will be furnished with conclusive arguments to silence "*the gainsayers, whose mouths must be stopped.*"

In order therefore that so desirable an end may be accomplished, I shall refer the reader to a variety of passages in the translation, which Deists have adduced in aid of their principles; and show that they are altogether inconsistent with the Hebrew, and that they have a different meaning and application. If it should be found that these passages in the original are consistent with that reason and good sense, which must have been the intention of the sacred writer, the Deist himself must admit that they are no longer objectionable.

Having said that this is intended to be done agreeably to the literal sense of the original Hebrew, it will also be understood that my opinions or the opinion even of the *learned*, independently of scripture proof, will not be esteemed conclusive authority, so as to determine the sense or application; but that the *Scriptures alone* must be the supreme authority in fixing the sense and application of every passage. I shall therefore first endeavour to prove that the objectionable pas-

² Tit. chap. i. ver. 9.

sages cannot, agreeably to the literal meaning of the Hebrew, be rendered as they now stand in the translation.

The Book of Job, which is a most beautiful compendium of Gentile religion, and the only Gentile book in the Old Testament, has been treated with more respect than any other book in the sacred volume, because it contains a profound knowledge of nature, and bears the stamp of remote antiquity. Yet Deists, among whom have been some eminent for learning, have not suffered it to escape without censure. This is the best proof of the weakness of their criticisms; for had they critically examined the Hebrew, they must have been convinced that there was no cause for animadversion.

The passage, which I have chosen, is in the first verse of the thirty-eighth chapter of this book, which is the same in all the European translations, as it is in the English Bible. Deists from the earliest ages of the Christian church, have taken this passage as it stands in the translation; but it should be remembered that the Hebrew language was not then understood by Christians, and that the peculiar idiom of this most ancient, elegant, and expressive oriental tongue, was for a long time completely lost, and its luminous expression obscured by the Greek language, which the church was obliged to use, as it was known in all the nations of the Grecian Empire, not only during its continuance, but also to the time of the council of Nice in the fourth century, when Constantine the Roman emperor embraced Christianity. To this cause may be attributed the origin of those errors and contradictions, which appear in all the European translations, but which are not to be found in the Hebrew Scriptures.

The verse in the original is as follows:

וַיַּעַן יְהוָה אֶת אֱיִיב מִן הַסְּעָרָה וַיֹּאמֶר

which in the translation is rendered, "*Then the Lord answered Job out of the whirlwind and said.*" Deists from the time of Porphyry and Celsus, in the second century, have frequently indulged themselves in liberal comments on this passage. They have told us, that it is more consistent with

reason and sound theology to suppose, that when God communicated his will to man, he would do it without speaking to him in a turbulent whirlwind; that it is derogatory to the majesty of the divine being to manifest himself in a storm to those who walk uprightly; that it does not impress the mind with a greater degree of veneration for the Scriptures, nor does it agree with the former part, where it is said Job was "a perfect and an upright man, one that feared God, and eschewed evil,"¹ for if so, it is absurd to suppose that God would draw near to his servant in a tempest. Such observations as these have been, and are now often, made by Deists, and I am sorry to add, not without some plausibility, if we take the passage as it stands in the translation. There is not a single circumstance recorded in Scripture, that countenances such a proceeding. When God condescended to commune with man, we are told that "*they heard the voice of the Lord God walking in the garden in the cool of the day,*" when all was still and serene. I may be told that he spake to Moses in a far more tremendous manner than to Job, that his voice was accompanied with the most dreadful phenomena in nature, lightning, thunder, and earthquakes. This is a mistake, for when God spake to Moses, he "*spake face to face as a man speaketh unto his friend.*"² But God was then speaking to a wicked and rebellious people, not to his upright servant, and Moses is previously informed in what manner God would manifest himself, when it was on account of the people, and the reason for this manifestation is also given,³ "*and the Lord said unto Moses, lo, I come unto thee in a thick cloud, that the people may hear when I speak to thee, and believe thee for ever.*" When God communicated his word to the prophets, it was never in violence, but in a state of heavenly peace; and we shall doubtless find that in this state of heavenly peace, God communed with Job, and not as it is said in the translation, "*Then the Lord answered Job out of the whirlwind and said.*" •

I shall first endeavour to show the true meaning and appli-

¹ Chap. i. ver. 8.

² Exod. xxxiii. 11.

³ Ib. xix. 9.

cation of the word הַסְעָרָה, which will lead us to a rational interpretation of this passage.

This word, which the translators have rendered *the whirlwind*, can have no such meaning or application here. It means *trouble*, and may be rendered *whirlwind*, only when it is applied to the elements, denoting a troubled state of the atmosphere; but when it has reference to man it can have no such signification in any part of Scripture, but literally means a disturbed or troubled state of mind. This will appear evident, by referring to the following passages: II. Kings, vi. 11.

וַיִּסְעֶר לֵב מֶלֶךְ אֲרָם¹

"*The heart of the king of Syria was sore troubled*," not in a *whirlwind*. A similar error occurs in Isaiah, liv. 11.

עֲנִיָּה סְעָרָה לֹא נִחְמָה

here the word סְעָרָה should have been rendered by *trouble*, the passage would then read, "*O thou afflicted, tossed with trouble, and not comforted*;" and in Zach. vii. 14.

וַיִּסְעֶרֶם עַל כָּל הַגּוֹיִם

"*but I scattered them with a whirlwind among all the nations*," here it is also evident that the word וַיִּסְעֶרֶם should have been rendered by *trouble*, instead of *whirlwind*, as it was not possible to scatter them with a *whirlwind*; the passage would then have read, "*but I scattered them with trouble among the nations*."

It is evident that the word סְעָרָה means a *whirlwind* when applied to the elements; Ezek. i. 4.

וַאֲרָא וְהִנֵּה רֵיחַ² סְעָרָה בָּאָה מִן הַצִּפוֹן

"*and I looked and behold a whirlwind came out of the North*."

¹ *Aram* is the Hebrew word, which was continued in our Bibles to the time of Elizabeth; but in the reign of James the revisers took the unwarrantable liberty of changing it for *Syria*.

² The word רֵיחַ is omitted by the translators, I have therefore, for the present, given the passage as it is in the translation.

Hosea, xiii. 3. "as the chaff that is driven with the **יָסַעַר**, whirlwind." Zach. ix. 14. "and the Lord God shall go **בְּסַעְרוֹת הַיָּם**, with whirlwinds of the South." Hence it is certain that when the word **סָעָרָה** is applied to man, it means a troubled state of mind, and not a whirlwind; and when it is applied to the elements, it means a troubled state of the atmosphere, and may then with propriety be rendered by *whirlwind*.

Yet though this be the true application of the word as intended by the writer in this personified conversation of God with Job, it would still be improper to read the passage, "*Then the Lord answered Job out of the trouble and said;*" therefore it is necessary to examine the word which immediately precedes, and is connected with it, **כִּן**. This is rendered "*out of;*" but it is a Chaldean word and means "*because of;*" Dan. vii. 11. It is also rendered "*to number, to distribute, portion.*" Gen. xiii. 16. "so that if a man can **לִמְנוֹת**, number the dust of the earth, so shall thy seed also be **יִמְנָה**, numbered." Exod. xxix. 26. "and it shall be **לִמְנָה**, thy part." Psalm, xi. 6. "this shall be the **כֶּמֶת**, portion, of their cup." Psalm, cxlvii. 4. "he telleth the **כּוֹמֵד**, number, of the stars." Thus it appears that the reading, as it stands in the translations, cannot be the true reading, that God did not speak to Job out of a *whirlwind*, but agreeably to the intention of the writer, and the obvious application of the word **סָעָרָה**, "*he spoke to him at a time when he was in great trouble.*" Hence the sense will be "*Then the Lord answered Job ' בְּכִן הַסָּעָרָה, because of his trouble, or the portion of his trouble, and said.*"

Many have been the conjectures concerning the sufferings of Job, which have been confined to bodily afflictions: but this cannot be admitted, for I believe it will be granted that there

¹ As the word **הַסָּעָרָה** has a feminine termination, some may take it for a noun feminine, and conclude, that, if the word were to be rendered *trouble*, it should be *her trouble*, not *his trouble*; but this is not an universal rule, the **ה** is also affixed to nouns masculine; Gen. xii. 8. **אֹהֶלָה**, his tent; ch. ix. 21. **אֹהֶלָה**, his tent: ch. xiii. 3. **אֹהֶלָה**, his tent.

have been many good men as acceptable in the sight of God as Job was, who have suffered as much by bodily affliction as he did; therefore the real causes of *his trouble*, which have not been noticed, being far better calculated to impress the mind with the superintending providence of God, than mere bodily afflictions, comprehending a series of historical facts by time covered with oblivion, but which can only be ascertained by a close investigation of the most ancient part of the Hebrew Scriptures, are intended to be given.

JOHN BELLAMY.

These observations,* with considerable additions, will be introduced among the notes on an epic poem, the subject of which is taken from this book. The notes are intended to illustrate, from the original Hebrew, all those controverted passages so sedulously propagated by Deists.

DE GRÆCORUM VERBIS EX REGULA
FLECTENDIS.

COGNITU facillimum erit, omnium linguarum orationis partes, quæ verba dicuntur, molestias tironibus creare maximas. Etenim sive consideres origines illorum, sive formas conjugandi, ratione non tam personarum et numerorum, quàm potius temporum atque modorum, ubique tricus eadem implicita contempleris. In Græco sermone tamen hæc, nisi fallor, duplicantur. Nam inter Latinos res eò perquam juvatur, quòd in elementis quibuslibet quatuor conjugationes recipiantur. Quisnam autem earum est apud Græcos modus, quis numerus? Antiquissimi scriptores tredecim conjugationes recensent. Sequentibus temporibus hæc omnes in unam contrahere plures maluissent. Interim neque viri defuerunt eruditi, qui quem-

dam numerum intermedium præferendum esse suaderent. Si nostrum esset historiam Græcæ conjugationis dare, verborum ipsam diversitatem perquireremus. Jam autem potius illud agere conabimur, ut videamus, annon difficultates quasdam Græcæ conjugationis aliquo modo remove possimus.

A veteribus, quæ sex conjugationum *barytonarum* nomine veniunt, ordinem literarum consuetum observarunt. Fuit nempe character Præsentis,

- conj. I. B et conjunctæ literæ Π, Φ, et ΠΤ:
 II. Γ, neque minùs Κ, Χ, et ΚΤ:
 III. Δ, consentit autem Θ, et Τ:
 IV. Ζ, cum similibus huic duobus Σ sive Τ:
 V. Λ, et reliquæ literæ liquidæ Μ, Ν, Ρ, et ΜΝ:
 VI. quælibet vocalis vel diphthongus in verbis puris.

Sed cum A, quæ quidem est Alphabethi litera prima, postremam ad classem hâc ratione rejiciatur, eam causam esse puto, cur v. c. Hezelius, Jahnus, aliique

| | | |
|--|-----------|-----------|
| verba pura | - - - - - | classi I. |
| B, et reliquas labiales | - - - - - | II. |
| Γ, quæque palatinæ dicuntur, | - - | III. |
| Δ, et alias linguales | - - - - - | IV. |
| literas duplices, i. e. Ζ, et duplicem Σ vel Τ | | V. |
| literas liquidas tandem | - - - - - | VI. |

tribuant. Per quam mutationem ipsâ re nihil mutatur, confusione verò via patefit. Sola nempe conjugationum transpositio sufficiens causa non est declarandæ verborum mutationis, dum verbum haud aliâ ratione flecti potest ad primam, et aliâ sextam ad conjugationem si refertur. Quid? quod hæc literarum series ne distinctè quidem in istis ambabus attendi potest. Nam

A. quod attinet ad verba in ΤΩ, disquirenda potissimùm est antecedens adhuc litera, num ea sit Π, an Κ, an Τ, an alia quædam (θάπτω, τίκτω, σφάττω, ἀνύτω), ut nobis innotescat, utrùm tale vocabulum jungendum sit verbis, quorum character Β, an iis, quorum Γ, an iis, quorum Ζ, an tandem iis, quorum Δ est.

B. Oritur etiam confusio. Constat enim quidem, in $\Sigma\Omega$ verba quamnam ad classem referenda sint; sed num v. c. ἀρπάζω, κράζω, et φράζω simili modo flectantur, non dicitur. Æquè silentio prætermittitur, dum similitudo conjugationis minimè contendì potest, quænam causa sit et qualis diversitatis ratio.

C. Deest etiam ipse nexus. Litera nempe characteristicæ secundæ, vel III. conjugationis neque minùs partim quartæ, vel v. est Ξ , ut Σ tertiæ, vel iv. sextæ, vel i. et quorundam verborum quartæ, vel v. conjugationis exhibetur, quibus adeò vetustioribus in grammaticis, literæ liquidæ quintæ conjugationis inseruntur.

Sed dixerit aliquis: Harum objectionum nulla cadit in grammaticas, quæ saltem unam conjugationem esse statuunt. Paucae quidem reperientur, quæ singulas formas barytonorum, contractorum et in MI desinentium verborum jungant; posteriorum enim generum vel tempora quædam erunt sejungenda. Quomodo verò quis omnium primæ rationis verborum consensum communem esse statuet? Qualis enim est convenientia vel futurorum in activo:

τύπτω, λίσσω, φράζω, κράζω, φιλείω, πονέω, ἄρῶ, μίνω,
τύψω, λίσσω, φράσω, κράσω, φιλήσω, πονίσω, ἄρῶ, μινῶ.

vel perfectorum in passivo:

| | | | | |
|-----------|------------|------------|------------|------------|
| τίτιμαι, | ἤκουσμαι, | βίβαμμαι, | βίβαμμαι, | λίλεγμαί, |
| τίτισαι, | ἤκουσαι, | βίβασαι, | βίβασαι, | λίλεξαι, |
| τίτιται, | ἤκουσται, | βίβανται, | βίβαπται, | λίλεκται, |
| τίτιμθα, | ἠκούσμεθα, | βιβάμεμθα, | βιβάμεμθα, | λελίγμεθα, |
| τίτισθε, | ἤκουσθε, | βίβασθε, | βίβασθε, | λίλεχθε, |
| τίτινται, | ἤκουσ- | βιβαμ- | βιβαμ- | λιλεγ- |

μῆνοι τίσις.

Quis, quæso, horum et aliorum adhuc verborum unum eundemque typum dari sibi persuadebit? Conjecturam igitur aliquam proponere nititur facilioris conjugationis, quam lectorum benevolorum dijudicationi non sine discendi cupiditate subijciam.

Is ego minimè sum, qui doctissimorum virorum exquisitissimos labores spernendos esse ducat. Glandorffius in doctrinâ formarum, (Onold. 1787.) p. 199. verbis puris quatuor addat conjugationes, quarum characteres sint primæ Β, Π, Φ: secundæ, Α, Μ, Ν, Ρ: tertiæ, Δ, Θ, Τ: quartæ denique, Γ, Κ, Χ. Ad Hemsterhusii ductum, quique fautores ejus et amici sunt, varia variarum vocum tempora Trendelenburgius alio, quàm alii grammatici modo collocet, 'mediam totam, quæ plerumque dicitur, negligat, non nisi sex activæ tempora, totidemque passivæ putet, cetera verò, quæ sic rejiciuntur, aliis radicibus addat. Hezelius id agat, ut originem tam personarum, quàm temporum et modorum intellectu faciliorem reddat. Ego non quero, quâ ratione verborum terminationes secum convenient, quàm potius, quæ ratione temporum, modorum, personarum convenientia sit eorum, quæ differre, quænam illorum differentia, quæ convenire debere videantur. Hoc enim esse conjugationum in quâvis grammaticâ fundamentum mihi persuadeo. Qualem autem verborum barytonorum ordinem statuemus? Horum potissimum enim haberi rationem apparebit. A veritate minùs aberrabo, si futurum activæ vocis prius fundamenti loco poni posse judicem. Sed ecce duplex iterum ratio. Nam

(Α.) ut à præsentī futurum in activo prius derivetur, antepōnitur littera Σ litteræ Ω, quo præsens finitur. Hoc ipsum

I. vel saltem inseritur, ut θύω, θύσω :

II. vel cum literâ præsentis characteristicâ sic conjungitur, ut hinc duplex quædam sive Ψ sive Ξ oriatur βλέπω, βλέψω, loco βλέπω; φεύγω, φεύξω, loco φεύγω :

III. vel hoc quando fieri nequit, cum Σ tamquam peculiari literâ characteristicâ futuri commutatur, πλήθω, πλήσω, loco πλήθω; φράζω, φράσω, loco φράζω :

IV. vel tandem literis liquidis, immutabiles quæ dicuntur, locum dat μένω, μενῶ, loco μένω s. μενέτω.

Hanc formationem naturæ consentaneam, facilem et ordini grammatico convenientem, satis autem à semet invicem differentem esse credo. Si quis ordinis secundi verba distinguat, scilicet ratione Ξ et Ψ, quorum hoc tamen est commune, quod huc spectantia verba singula literam duplicem recipiant, hinc

orientur quinque conjugationes, quot v. c. Elias Weisius in manu-ductione ad Græcè declinandum et conjugandum præ se fert.

(B.) Aliud divisionis principium ipsa literæ varietas, quæ in futuro I. characteristicâ dicitur, constituere potest, dum supra citatarum conjugationum primæ tertiæque litera Σ communis est. Et hîc iterum quatuor occurrunt conjugationes, quarum litera characteristicâ futuri foret

I. Ψ

II. Ξ

III. Σ

IV. præsentis eadem immutabilis liquida.

Duas hîc pariter in conjugatione III. reperimus sectiones, quatenus Σ

vel inseritur s. sive s. cum mutatione vocalis antegressæ,
ἀκούω, ἀκούσῃ; φιλῶ, φιλήσω,

vel cum literâ characteristicâ præsentis commutatur, ἐλ-
πίζω, ἐλπίσω.

Quibus sectionibus ita distinctis hîc pariter quinque Weisii conjugationes, licèt alio modo demonstrandæ, debent-ortum.

Ego quidem, si dicendum sit, utram harum opinionum præponendam esse credam, causas, cur quidam alteram utram eligat, agnosco, verùm nec objectiones me fugiunt. Illic enim futuri derivatio, hîc nota characteristicâ facilius commendatur, illic deductio futuri verborum actionem, hîc origo perfecti passionem denotantium respicit. Haud desunt ambobus modis argumenta, quibus prior literas duplices conjungi, posterior autem sigma futuri potissimùm observari malit. Porro minimè reticendum est, quod, licèt in literis duplicibus eadem perfectorum passivorum ab activis formatio videatur, tamen terminationis in φ quadruplex, in χ triplex modo mutatio reperiatur :

| | | | |
|---------|-----------|-----------|------------|
| τίττω, | τίττωμαι, | τέτυβμαι, | τίττωμαι : |
| λίλιχα, | λίλιχμαι, | λίλιγμαι. | |

Denique facilius aliquatenus est alterius rationis deductio persectorum, quatenus transit

| | | | |
|------|--------|---|--|
| I. | φρ | in ῥμαι, ψαι, πται, μνιβα, φθι, | } ubi tertia pluralis circumscribitur. |
| II. | χρ | - ῥμαι, ξι, κται, γνιβα, χθι, | |
| | γχα | - ῥμαι, γξι, κται, γνιβα, χθι, | |
| III. | κα | - σριδι, σαι, σται, σνιβα, σθι, | |
| | passim | - μαι, σαι, ται, νιβα, θι, νται. | |
| IV. | κα | - μαι, σαι, ται, νιβα, θι, νται. | |
| | γκα | - μναι, σαι, νται, μνιβα, σθι, circumscr. | |

quod addenda per exempla magis illustrabitur :

| | | | |
|------|----------|------------|--------------|
| I. | τρίβω, | τίτριφα, | τίτριμμαι. |
| II. | κράζω, | κίκραχα, | κίκραγμαι. |
| | ἑλέγχω, | ἥλεγχα, | ἥλεγμαι. |
| III. | βαπτίζω, | βεβάπτικα, | βεβάπτισμαι. |
| | ποιῶ, | τιποίηκα, | τιποίημαι. |
| IV. | κρίνω, | κ'κρικα, | κίκριμαι. |
| | φαίνω, | πίφαγκα, | πίφαμμαι. |

Quod μναι quartæ conjugationis ab eâdem terminatione primæ distinguendum esset, ut v. c. Latinorum *amavi* et *stravi*; *legam*, *leges*, et *legem*, *leges*; *meco*, *mecas*; *fleo*, *fles*; *eo*, *is*: *μαι* verò tertiæ quartæque conveniret, ut *monui*, *tribui*, &c. quamquam et *μαι*, *σαι*, *ται*, sit in quibusdam impurum, hinc et tertia pluralis circumscribenda v. c. ἑψαλμαι.

Mallem tamen simul, ut perfecta conjungi possent, quorum tertia pluralis indigeat circumscriptione, neque minùs ea, quorum illa neutiquam indigeat.

Sed accedunt adhuc novæ preces, dum harum rerum, quas esse possunt qui minutias dicant, peritos cupio rogatos, ut mecum benevoli communicent, si quid in libro quodam jam publici juris factum sciant, quod similitudinem aliquam cum superiùs à me dictis habeat. Nominabo simul quosdam, quorum evolvendorum mihi facta nondum est potestas, v. c.

Nouvelle Méthode raisonnée pour apprendre facilement la Langue Française dans l'Analogie qu'elle a avec les Langues Grecque et Latine, par Franç. Barin, *Amst.* 1738. 8.

Caninii Hellenismus ed. Cren. *Lugd. Bat.* 1700. 8.

Mart. Crusii Grammat. Græca cum Latinâ congruens, *Basil* 1573. 8. cujus epitome sæpe prodit.

Gretseri Institutiones Linguae Græcæ, *Flexiæ*, 1609. 8.

Henninii Hellenismus, *Traj. ad Rh.* 1684. 8.

Mich. Neandri Tabule Gr. Linguae, *Witteb.* 1630. 8.

Sylburgii Rudimenta Gr. Linguae, *Franc.* 1582. 8.

Ursini Grammat. Gr. *Norib.* 1695. 8.

Me tandem illud etiam fugit: Num verè sibi quamdam aliquis utilitatem polliceatur, et utri majorem.

Irregularia verò verba quæ dicuntur, antiquiorum grammaticorum si cum recentiorum quibusdam comparamus, quanta diversitas! Rectè jam ab anomalis deficientia distinguuntur. Hinc neutiquam mirum, varios, e. g. Jehnium, in grammaticâ priora penitùs præterisse, de posterioribus pauca saltem monuisse. Sic grammaticæ pariter Halensis editores hodierni præconio nostro non indigni judicabuntur, qui consuetis præsentibus verborum cetera themata junxerunt, quorum tempora deficientium loco substituerentur. Sed annon operæ potiùs pretium foret, hæc ipsa themata secundum ordinem literarum collocare, scilicet, ut ἔλθον non in verbo ἔρχομαι sed in εἰένθω; πεπάθηκα non in πασχω sed in παθίω perquirendum esset? Ejusmodi collectionem hinc ab aliquo tempore paravi, nam opus alibi tale jam extet, ignarus. *Aurea Rhenii clavis* huc referri posse videtur, sed non pertinet, quippe tum apud vetustiores auctores obvia temporum, personarum, modorum cetera exempla colligit et usitationibus præsentibus addit: ego verò temporum usitationum præsentia disquiro, modus ut hinc pateat cetera derivandi. Dissolvens exempli loco quatuor verba βαίνω, ἐλαίνω, γίγνυμι, et φέρω, quæ sequuntur, hinc accipio:

Βαίνω, *vado*, f. l. a. βαίνω; a. l. a. ἔβηνα; p. a. βίβαγκα; p. p. βέβαμμαι; a. l. p. ἐβάνθη.

Βάω, *vado*, f. l. a. βήσω; f. l. m. βήσομαι, Dor. βασιῶμαι; a. l. a. ἔβησα; p. a. βίβηκα, Ion. β'βαα; part. βιβαῶς, contr. βιβάς; p. p. βίβαμαι; a. l. p. ἐβάθη; f. l. p. βαθήσομαι.

Βῆμι, *vado*, sine redupl. cf. βίβημι.

βίβημι, *vado*, tamquam verbum conj. II. in **μι** à **βῆω**, hinc

part. præ. **βιβῆς**; a. 2. a. **ἔβην**; imper. $\left\{ \begin{smallmatrix} βῆθι \\ βᾶθι \end{smallmatrix} \right\}$ in compo-

sitione $\left\{ \begin{smallmatrix} ἀνάβηθι, κατὰβηθι \\ ἀνάβαθι, κατὰβαθι \end{smallmatrix} \right\}$; part. **βᾶς**, unde **ἀναβᾶς**, κ. τ. λ.

ἔλαύνω, *ago*, tempora derivat ab **ἐλάω**.

ἔλαώ, *ago*, imperat' **ἐλαί**, contr. **ἐλα**; f. I. a. **ἐλάσω**; a. I. a. **ἤλασα**,

hinc 3. pl. sine augmento **ἔλασαν**; p. sync. **ἔσαν**; inf.

ἔσαι; part. **ἔσας**; p. a. $\left\{ \begin{smallmatrix} ἤλακα \\ \text{Att. ἐλήλακα} \end{smallmatrix} \right\}$ unde part. **ἐηλακώς**;

p. p. $\left\{ \begin{smallmatrix} ἤλαμαι \\ ἤλασμαι \end{smallmatrix} \right\}$; a. I. p. $\left\{ \begin{smallmatrix} ἤλατόην \\ ἤλάσθην \end{smallmatrix} \right\}$; impf. a. **ἤλαον**; a. 2. a.

ἤλον; f. 2. a. **ἐλῶ**.

ἐνέγκω, *fero*, f. I. a. **ἐνέξω**; a. I. a. characteristicam præsentis

retinens **ἤνεγκα**; inf. **ἐνέγκα**; part. **ἐνέγκας**; a. I. m. **ἠνεγκάμην**;

imper. **ἐνέγκα**; impf. et a. 2. a. **ἤνεγκον**; part., **ἐνεγκάν**.

ἐνείκω, *fero*, f. I. **ἐνείξω**; a. I. a. $\left\{ \begin{smallmatrix} ἤνεικα \\ \text{ἐνείκα} \end{smallmatrix} \right\}$ cf. quod ad **ἐνέγκω** dic-
tum fuerat.

ἐνέχω, *fero*, f. I. a. **ἐνέξω**; p. a. **ἤνεχα**; p. p. **ἤνεγμαι**, Att. **ἐνήνεγμαι**;

a. I. p. **ἠνέχθην**; f. I. p. **ἐνεχθήσομαι**; impf. et a. 2. a. **ἤνεχον**; p. m.
ἤνοχα, Att. **ἐήνοχα**.

οἶω, *fero*; f. I. a. **οἶσω**; f. I. m. **οἶσομαι**; a. I. a. **ᾔσα**; p. a. **ᾔκα**;

p. p. **ᾔσμαι**; a. I. p. **ᾔσθην**; inf. **οἰσθᾶναι**; f. I. p. **οἰσθήσομαι**.

ῥήγνυμι, **ῥηγνύω**, **ῥήγω**, *rumpro*, cf. **ῥήσσω**.

ῥήσσω, *rumpro*, f. I. a. **ῥήξω**; a. I. a. **ῥήρηξα**; p. a. **ῥήρηχα**; p. p. **ῥή-**

ρηγμαι; impf. a. **ῥήρηνον**, sive à **ῥήγω**, **ῥήρηγον**; a. 2. a. **ῥήραγον**;

a. 2. p. **ῥήράγην**; p. m. $\left\{ \begin{smallmatrix} ῥήραγα \\ ῥήρωγα \end{smallmatrix} \right\}$, loco **ῥήρηγα**, s. **ῥήραγα**, sensu pas-

sivo. Verbum imitari videtur dissyllaborum Acristos, qui pe-
nultimum s in o mutant. Ut enim **σπειρω**, **σπειρῶ**, **ἔσπαρον**, **ἔσπορα**,
sic etiam **ῥήρωγα**. Scđ **ῥήρωγα** radicem **ῥήγω** prodit.

Φέρω, *fero*, deficientia tempora repetit ab **ἐνέγκω**, **ἐνείκω**, **ἐνέχω**, **οἶω**,

Φορέω, **Φερίω**, **Φεῖμι**.

Φορέω, *fero*, f. I. a. $\left\{ \begin{smallmatrix} Φορέσω \\ Φορήσω \end{smallmatrix} \right\}$.

Φέρω, *fero*, impf. ἔφερον, contr. ἔφρουν : f. 1. a. φέρσῃ ; a. 1. a. ἔφερτε ;
p. a. ἔφερα ; p. p. ἔφερισμαι ; a. 1. p. ἐφέρεσθαι ; partic. φερόμενος,
unde ἐκφεροθείς.

Φεῖναι, *fero*, impf. s. a. 2. ἔφην ; imper. φέεις, loco φέει, unde αἰ-
φεις, ἐκφεις, κ. τ. λ.

E comparatione diversarum formarum diversitas thematum patet, patet autem simul, num horum quid majori jure verum esse præ reliquis videatur? Sic ἔλαβον non tam à λάβω neque λαβέω derivandum esse, sed à λήβω, futurum 1. medii λήψομαι declarat, quatenus themata præter necessitatem non augenda sunt. Ἐγενόμην facillimâ ratione à γενέω oriretur. Sed perfectum medii γέγονα dissyllabum futurum 1. commendat, cujus in penultimâ ε extet. En igitur γένω, quod habet in fut. 1. γενῶ, in impf. ἔγεινον, in a. 2. non solùm ἔγινον, ut λείπω, ἔλειπον, ἔλιπον, sed etiam ἔγενον agnoscere potest, ut ab ἐγείρω, ἡγείρον, ἡγερον, hinc a. 2. med. ἐγενίμην. Disquirens εἶδεν in grammaticis lego, quod illud plusqmpf. med. sit, ubi quod incipit ε quasi signum est augmenti novi, quod ε perfecti loco præfigitur. Huic pariter infinitivus εἰδέναι consentire videretur, qui non alius esse posset in præsentii thematis εἶδης. Sed junctum participium εἰδώς syncopen prodit loco εἰδηκώς, dum ab οἶδα, οἰδώς, ab εἶδης, εἰδείς, derivandum esset. Infinitias ire quidem nequeo, quod hâc ratione plura forsitan tempora pluribus sub thematibus repetenda forent, non tamen sæpiùs puto, quàm aliis in grammaticis uberioribus, et nullibi neglecto deductionis modo.

C. S. G. HAUPTMANN.

TO THE PRINTER OF THE CLASSICAL JOURNAL.

SIR,

To diffuse the knowledge of an act of heroism and humanity is one of the sublimest objects of a literary work. You will therefore, I trust, give a place to the following verses, presented to Mr. Elliot, our ambassador at the court of Naples, in 1804. He was taking a ride with his family on the sea-shore, when he heard the cries, and saw the distress, of a man, who was perishing in the waves. A crowd of Neapolitans looked on, but none dared attempt his rescue. Mr. Elliot rushed into the sea, regardless of the entreaties and expostulations of his friends, and at the imminent hazard of his life, after many trials and difficulties, succeeded in bringing the almost expiring man to land and to life. The poets of Naples celebrated the heroic deed in Greek, Latin, and Italian poems and sonnets. I send you only the first, as the others chiefly dwell on the same idea.

The Author of *Corinne* has recorded this bold exploit in one of the notes to that work.

I have the honor to be, &c.

London, Feb. 10. 1810.

C.

ΟΙ ΑΝΕΜΟΙ ΔΕΙΝΟΝ ΠΝΕΙΟΝΤΕΣ ΕΣ ΛΑΜΠΡΟΝ ΤΩΡ
 ΚΤΜΑΤΑ ΠΡΟΣ ΘΙΝΑΣ ΠΑΡΘΕΝΟΠΗΣ ΕΒΑΛΟΝ
 ΕΝΘΑΔΕ ΛΑΟΣ ΕΙΗΝ ΚΑΙ ΟΔ ΛΕΡΟΥΣ ΟΣΤΕ ΠΕΣΟΝΤΑ
 ΠΟΝΤΩΙ ΕΝ ΜΕΣΑΤΩΙ ΑΝΔΡ ΟΡΟΩΝ ΣΤΟΝΑΧΕΙ
 ΠΟΛΛΑ Δ ΑΝΕΛΠΙΣΤΩΣ ΟΔ ΕΛΑΤΝΕΤΑΙ ΕΓΓΤΘΙ ΠΟΤ-
 ΜΟΝ
 ΔΕΡΚΕΙ ΚΑΙ ΔΙΝΗΝ ΕΓΓΤΘΙ ΤΗΝ ΟΛΙΟΗΝ

ΙΣΧΥΣ ΜΙΝ ΛΕΙΠΕΙ ΠΡΟΤΕΡΗ ΛΕΙΠΕΙ ΤΕ ΜΙΝ ΑΤΛΗ
 ΤΗΝΔΕ ΓΑΡ ΑΡΓΑΛΕΟΙ ΕΣΒΕΣΑΝ ΟΙ ΑΝΕΜΟΙ
 ΑΛΛ' ΑΦΑΡ ΕΙΣ ΤΑΩΡ ΘΟΡΡΕΙ ΘΕΟΕΙΚΕΛΟΣ ΗΡΩΣ
 ΡΤΣΘΑΙ ΔΤΣΤΗΝΟΝ ΚΑΔΑΤΝΑΜΙΝ ΦΡΟΝΕΩΝ
 ΤΓΡΑΣ ΑΡΠΑΖΕΙ ΤΕ ΚΑΙ ΟΤΑΟΜΕΝΗΣ, ΑΠΟ ΜΟΙΡΑΣ
 ΣΩΘΕΝΤ ΕΚ ΒΑΘΕΩΝ ΗΔΕ ΧΑΜΑΖΕ ΦΕΡΕΙ
 ΧΑΙΡ ΕΛΙΟΥΤ ΜΕΓΑΘΥΜ ΕΤΕΡΟΣ ΤΙΡΤΝΘΙΟΣ ΕΣΣΙ
 ΟΣ ΠΟΤΕ ΚΑΙ ΨΤΧΑΣ ΗΡΠΑΣΕΝ ΑΙΔΕΩ.

FRANCISCO MARIA BERIO.

INSCRIPTION AT SENS.

THE learned A. L. Millin has in one of the last numbers of his Journal given an explanation of an Inscription lately found at Sens, of the date of 1279. We present it to our readers, as a curious specimen of the Leonine double rhymes.

Grata Deo, populo, primi specialis amatrix,
 Conditur hoc tumulo, prudens, pia, casta, *Beatriz*.
 J. de Durneio carnaliter hanc generavit :
 J. de Plesseio sibi conjugio copulavit.
 Quid valet huic generis laus, sponsi pompa? valebis.
 Nunc cinis est, id *eris* : memor esto quod morieris.

CRITICAL NOTICE

OF

MISS SMITH'S "*Book of Job*," with a Preface and Annotations by the Rev. F. RANDOLPH, D.D. 8vo. 1810.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

"THE Book of Job, translated from the Hebrew by the late Miss Elizabeth Smith, with a Preface and Annotations by the Rev. F. Randolph, D.D." has been put into my hands. It contains so many "bold variations from the generally admitted sense of the Hebrew phrase," that I have taken the liberty, through your learned medium, of communicating my thoughts on this performance.

As it is the production of a lady, who was an ornament to her sex, and whose extraordinary attainments, genius, and piety, at an early period of life, claim the admiration of the age, I should scarcely have troubled the reader with any observations upon it, had it not been so strongly recommended by the Reverend publisher, as a translation "conveying more of the true character and meaning of the Hebrew, with fewer departures from the idiom of the English, than any other translation whatever that we possess." I am of a different opinion; for though our translation in some instances is very imperfect, I am sorry to say, that those passages, which have been altered in this, are rendered more abstruse; and that the true sense and application of many of the original words have not been comprehended by the fair translator.

I perfectly agree with the Doctor that "the Hebrew language in the tenth century was as much a dead language to the Jews, as it is now to us;" and I will add, that it is as much a dead language *now* to the Jews, as it is to

Christians, and that the Jews have no advantage over the Christians in acquiring a knowledge of that language. I have for many years been acquainted with some of the most learned among them, both lexicographers and grammarians, and I have always been disappointed when conversing with them on the Hebrew Scriptures. I have generally found them deficient in those necessary qualifications, which alone can enable us to appreciate the true meaning and application of the most difficult passages of the inspired writings.

But I am far from countenancing the opinion of the Doctor, that "the boasted points afford no fixed criterion to determine whether the explanation be right or wrong; if they who profess to be guided by them frequently labor under the greatest uncertainties, and show the most notorious disagreement among themselves." This observation may be applicable to those, who, though they may "*profess to be guided by them,*" are not sufficiently acquainted with them, to be capable of determining the true sense and application of the various branches of a root; but such as understand them and their application, know that they alone *afford a fixed criterion to determine whether the explanation be right or wrong*, consequently they can never *labor under the least degree of uncertainty, nor can there be any disagreement among themselves*. I will venture to affirm, and hope to have an opportunity of proving, that it is not possible to pronounce a single word in Hebrew without these *original oriental vowels*, which those, who reject them, call *points*. The rejection of the vowels is but of a late date; for when the Hebrew tongue began to be studied in Europe nine hundred years after the dispersion of the Jews, the learners followed the method of the western languages in reading it, by taking five letters from the alphabet, which they called vowels, and thus rejected the primitive vowels; so that they, who still adhere to this practice, tell us, that the *matres lectiones* are the proper vowels, and that the *ו, י, ך, ם, נ*, correspond to our *a, e, i, o, u*. But they should recollect, that as there is scarcely a single word in the language, in which these *matres lectiones* can be found, or follow the consonants in succession, it is impossible to pronounce a single word where they are not so found. The consonants, in

which the radix of the language is written, are dead, and cannot be articulated without the intervention of a vowel between each, as is the case in all other languages; and as in all languages the meaning and application of words are varied according to orthographical arrangement, so it is in the Hebrew, and where this has not been attended to, errors and contradictions have been multiplied. ¹

It is not my intention to enter into a discussion on every part of this production; I shall only notice such passages as in our translation ought to be amended by a choice of words, which would bring the ideas nearer their respective roots in the language, but which, in this new translation, are far more remote than they are in our own, and, in many instances, opposite to the true and obvious sense of the Hebrew.

The first material variation from our translation is in the sixth verse of the first chapter, which is rendered thus, "*and the day was, and the sons of perdition came to set themselves against Jehovah, and the Satan also came among them.*" The passage in the original is as follows:

וַיְהִי הַיּוֹם וַיָּבֹאוּ בְנֵי הָאֱלֹהִים לְהִתְיַצֵּב עַל יְהוָה. וַיָּבֹא
גַם הַשָּׂטָן בְּתוֹכָם.

which in our translation is rendered, "*Now there was a day when the sons of God came to present themselves before the Lord, and Satan came also among them.*"

¹ It must give great pleasure to every sincere lover of the Bible to be informed, that some of our dignified and learned clergy, seeing the absolute necessity that those who enter into holy orders should obtain a critical knowledge of the ancient Scriptures, are promoting the study of the Hebrew tongue, which when known is calculated to refute every objection of the Deist, and without which knowledge, the errors and contradictions cannot be amended. This has in other nations been deemed so necessary that on the restoration of letters in France, Francis the First established a college for the study of the Hebrew Scriptures, and no one was admitted to the degree of Bachelor or Doctor, who was not critically acquainted with the sacred language. *Gram. Heb. par l'Abbé Ladozat.*

Dr. Randolph begins his note by observing, "this is a bold variation from the generally admitted sense of the Hebrew phrase; but I am convinced after the most mature consideration, that the conception of the passage is no less just, than it is original. It certainly is defensible upon the strongest ground."

It is *a bold variation*, and I am constrained to observe, that the conception of the passage is *neither just, nor original*, and that it is not *defensible*.

Our young translator has committed an error in supposing that the article ה does not appear anywhere else prefixed to אֱלֹהִים, *in regimine*, except in the sixth chapter of Genesis. But as it appears in a great number of places that the ה is prefixed to אֱלֹהִים, *in regimine*, it is evident that she had not made that progress in her critical acquaintance with the Hebrew Scriptures, which the study of a few years would have enabled her to attain, if Heaven had preserved her life. The Doctor observes, that the Lady is not quite correct, and he tells us, that "as בְּנֵי אֱלֹהִים is the expression used to denote the *υἱοὶ Θεοῦ*, sons of God, the ה prefixed to אֱלֹהִים gives great weight to her interpretation, and more especially from its being expressly used to contrast the false gods with the great Jehovah." In הָאֱלֹהִים הַזֶּה, "O give thanks unto the God of all Gods, Psalm, cxxxvi. 2. the sense on this principle will be *sons of perdition*." This is assertion, and assertion proves nothing; here is no proof given that the ה prefixed to אֱלֹהִים is used to contrast the false gods with the true God, nor does it appear in any part of the Hebrew Scripture that the article ה prefixed will allow so dangerous and unwarrantable a liberty to be taken. Indeed it is but a simple article, and denotes, when prefixed to a noun, the highest excellence. Gen. xvii. 18. "and Abraham said unto הָאֱלֹהִים, God." It is also emphatic, and is the same in this respect as the Greek *ὁ, hic, ille; the, that, this*: II. Sam. xiv. 19. הַמֶּלֶךְ, "the king:" therefore the ה prefixed gives no weight to a translation so foreign to the obvious sense of the word. I must here declare, without the fear of a contradiction, that this passage in the above Psalm is truly rendered, and that if

this interpretation of the word הָאֱלֹהִים, which the Doctor justifies, were to be allowed in Job, it must necessarily be so rendered in the above-mentioned Psalm, for the word is written with the same vowels in the Hebrew. This evidently proves, that the בְּנֵי הָאֱלֹהִים in Job, which our fair translator has rendered "*sons of perdition*," cannot be so rendered, consequently the verse 'as it now stands in our received translation is perfectly consistent with the Hebrew.

I believe the learned commentator has been led to countenance this "bold variation," from the best of motives, that of rendering this objectionable passage clear and rational; but in order to accomplish this we are not to take the liberty of introducing "bold variations," which are not sanctioned in any part of Scripture, nor in any sense consistent with the history. For when those circumstances are known, to which this passage was applied by the venerable writer, but which cannot be brought forward in this criticism, they will prove, that the circumstances recorded concerning Job were not written to represent what was never transacted, the offspring of fancy; a conclusion which has been made by Deists on the ground that this passage "*the sons of God came to present themselves before the Lord, and Satan came also among them*," has the nature of a Drama; but that they were literally true, is confirmed by the most ancient part of scripture, and consistent with its history: they will prove, that in order to refute such objections, there is no necessity for rejecting the obvious meaning of words, or for intruding "*bold variations*," which were never intended by the writer.

If the Doctor can support his fair translator, by referring to any passage in the sacred volume, where the word הָאֱלֹהִים is so rendered, it will "*give great weight to such an interpretation*;" but if this cannot be done, a suggestion of this nature cannot be countenanced.

The next variation I shall notice, is in the 11th verse of the first chapter, which in the Hebrew runs thus :

וְאֵלֶּם שָׁלַח נָה יָדָהּ וַיֵּנֶ בְּכָל אֲשֶׁר לוֹ אִם לֹא עַל
בְּיָד יִבְרָכֶהּ.

Our female translator has rendered it "*But if thou wilt now put forth thy hand, and smite all that is his, whether to thy face he will not bless thee (curse thee.)*" In our bible it stands thus, "*But put forth thine hand now, and touch all that he hath, and he will curse thee to thy face.*" In the beginning of this verse our bold translator has supplied a word, which is not in the original, viz. *if*, and which gives neither beauty nor force to the passage. How this liberty should "*convey more of the true character of the Hebrew,*" I am at a loss to conceive; our Bible translation, so far, is certainly nearer to the true sense of the original.

The question is, whether בֵּרַךְ should be rendered by *bless*, or *curse*. The Doctor observes, "*that there are only six passages, in which it can be made to deviate from its first and original meaning.*" The truth is, it cannot be made to deviate from its original meaning, which is *bless*, in any part of scripture. Even in the 21st chapter of the 1st Kings, it means to *bless*; but not on the ground the Doctor has taken. He says, respecting this passage, that "*the difficulty is removed by the interpretation of Mr. Parkhurst, that Jezebel, who was an idolatress, accused Naboth with that crime, and procured his death agreeably to the law of Moses, which was still in force.*" I know this was the opinion of Mr. Bate, and before him, that of many learned men in Europe. But Ahab also was an idolater; and it is said, that "*there was none like unto him, who sold himself to work wickedness in the sight of the Lord, in following idols.*" I may be permitted to ask the Doctor, whether it is reasonable to suppose that Jezebel and Ahab, who were idolaters, should attempt to procure the death of Naboth, by accusing him of a crime of which they were guilty; an accusation which laid nothing to his charge but worshipping the very gods they worshipped?

Our translator has rendered בֵּרַךְ *bless*, in this passage, but in the 6th verse of the next chapter, she renders the same word *curse*, viz. "*and he will curse thee to thy face.*" In these two passages, in the original, we have precisely the same words; and I cannot comprehend what could induce her to render בֵּרַךְ *bless* in one passage, and *curse* in another. Does this uncertain mode of rendering "*convey more of the true character and meaning*

of the Hebrew, with fewer departures from the idiom of the English, than our present translation?" Here is a flat contradiction, as this lady has rendered it, but there is no contradiction in these two verses as they stand in the Bible translation. Right or wrong, our translators have been consistent in rendering בָּרַךְ the same in both verses.

The Doctor, in the note on this inconsistency of his translator, says, "*It is evident, from her mode of rendering this passage, that Miss Smith is unwilling to abandon the invariable signification of the word בָּרַךְ to bless;*" but being aware that she has "*abandoned the invariable signification of this word,*" and that her rendering is consistent neither with reason nor the idiom and syntax of the English language, he attempts an improvement, which is farther from the true sense of the original, the idiom of our language, the proper or common construction of words, and is displeasing to the ear. He renders it thus, "*but if thou wilt now put forth thy hand, and smite all that is his, if so, not to thy face will he bless thee.*" The Doctor has supplied a word to make out the sense, for the word בְּנִי cannot be rendered *if so*; and besides, the following words have a direct opposite sense to that which he has given it, which is, "*not to thy face will he bless thee,*" will no longer worship or acknowledge thee; but the literal rendering is "*to thy face he will bless thee,*" as will appear evident when לֹא בְנִי have their true reading. The reading of the passage is so simple, and so much like the construction of the English language, that it is wonderful how any one, who understands the rudiments of the Hebrew tongue, could possibly mistake it.

The true sense and application of this passage depend upon the words לֹא בְנִי—בְנִי is a conditional particle, which conjoins the preceding sense with the following, and is literally rendered by *if*: לֹא is an adverb of denial, and is as positive a negative as any in the Hebrew language, so that לֹא בְנִי have the literal signification of *si non*; *quod si non*. Gen. iv. 7. לֹא בְנִי, "*and if not*," chap. xviii. 21. לֹא בְנִי, "*and if not*," chap. xxiv. 8. לֹא בְנִי, "*and if not*;" ver. 41. לֹא בְנִי, "*and if not*;" ver. 49. לֹא בְנִי, "*and if not.*" The passage then reads without ambiguity, naturally and conformably to the preceding request, as

follows, verses 10. 11. "*Hast not thou made an hedge about him, and about his house, and about all that he hath on every side? thou hast blessed the work of his hands, and his substance is increased in the land. But put forth thine hand now, and touch all that he hath; אם לא, על פְּנֵי יְבָרְכֶךָ, if not, he will bless thee to thy face.*" That is plainly, "*if thou dost not put forth thine hand and touch all that he hath, he will still continue to worship thee, and bless thee to thy face.*" Hence, from the evil which has been so predominant of supplying words which are not in the original, and of omitting others which are in the original, we have seen almost numberless opinions concerning these disputed passages. -

When any alteration is attempted to be made, which is not confirmed by other parts of the original Hebrew, where the sense is obvious, and particularly when such alterations are made or proposed by those, who are presumed to understand something of the original, it becomes every one, who has made the sacred language his critical study, who is jealous of every innovation, and desirous that the true understanding of the scriptures, in the sense of the letter, may be more fully known, to object to such interpretations, and receive them as the fancies of inventive genius.

From this short discussion, let not the reader imagine that I wish to withhold from Dr. Randolph the tribute of the warmest approbation. The force and elegance of his style, and the general propriety of his observations, can be equalled only by the disinterested benevolence of his intentions in doing justice to a young lady, who would have been a pattern of every moral, religious, and literary excellence to her age and country, if the wise, but unsearchable dispensations of Providence had not called her, thus early, to the enjoyment of eternal happiness: *שֵׁם רַשָּׁעִים חֲדָלוּ רַגְלָם, וְשֵׁם יְנַחֲמוּ יְנִיעַ כֶּחַךְ*

JOHN BELLAMY.

BIBLIOGRAPHY.

A NEW edition of Thucydides has appeared in Paris, under the following title: *Histoire Grecque de Thucydide, accompagnée de la Version Latine, des Variantes des 13 MSS. de la Bibliothèque Imperiale, de 2 vols. de Critique, de Cartes géographiques et d'Estampes; et dédiée à S. M. l'Empereur de Russie; par J. B. Gail.*

No copy of this edition has yet appeared in this country. Until we can form a judgment of its execution, we shall quote the general character of it from a French periodical work. "Rétablir le texte original dans son intégrité, rectifier dans une foule d'endroits les versions Latines de H. Etienne et de Duker, et par là faire disparoitre, du moins en grande partie, les obscurités si anciennement reprochées à Thucydide; telle a été la tâche, que l'auteur s'étoit imposée. Pour la remplir, il a fallu vérifier les MSS. déjà collationnés, et en collationner de nouveaux, comparer les variantes, lire les commentaries et les interprétations diverses, éclairer son historien, soit par lui même, soit par les monumens anciens et les recherches modernes. Or, si une pareille enterprise est un acte de dévouement, le succès atteste un vrai talent."

We shall congratulate the classical world, if, on a critical examination of this work, we shall be enabled to confirm the character given by this notice.

A new edition of Vitruvius in three volumes is published by Schneider, who has carefully corrected the text, and added a complete commentary.

Zimmermann has published a new edition of Euripides; Schafer one of Dionysius Halicarn. de Structurâ Orationis.

An edition of Ammianus Marcellinus, begun by Wagner, has been completed, in three volumes, by Erfurdt, the editor of Sophocles.

The learned Professors Tittmann and Hermann of Leipsic have published, in three volumes quarto, the Greek Dictionaries of Photius and Zonarus.

M. Molini, bookseller in Paris, has lately sold by auction above five hundred volumes of Aldine editions. This collection, unrivalled in the hands of a bookseller, contained several articles of extreme rarity, such as *Urbani Grammatica Græca*, 4to, 1497; *Astronomi Veteres*, fol. 1499, &c. Notwithstanding the supposed indifference to literature in Paris, they were sold at prices inferior only to those, which they would have reached in this country.

The collectors of the Delphin quarto classics will be interested in the following list of prices, at the late Mr. Heathcote's sale :

| | £. | s. | d. | | £. | s. | d. |
|--------------------------|----|----|----|------------------------|----|----|----|
| Apuleius, | 2 | 9 | 0 | Martial, | 1 | 18 | 0 |
| A. Gellius, | 15 | 0 | | Nepos, | 0 | 14 | 0 |
| Ausonius, | 6 | 0 | | Ovid, | 4 | 16 | 0 |
| Boethius, | 1 | 0 | | Paneg. Veteres, | 0 | 12 | 0 |
| Cæsar, | 10 | 0 | | Phædrus, | 0 | 11 | 0 |
| Catul. Tib. Prop. | 10 | 0 | | Plautus, | 3 | 16 | 0 |
| Cic. Orationes, | 2 | 19 | 0 | Pliny, | 7 | 3 | 0 |
| -- Epist. ad Famil. | 0 | 19 | 0 | Pompeius Festus, ... | 0 | 15 | 0 |
| Claudian, | 2 | 15 | 0 | Prudentius, | 10 | 10 | 0 |
| Dictys Cretensis, | 4 | 4 | 0 | Quintus Curtius, | 1 | 4 | 0 |
| Eutropius, | 0 | 7 | 0 | Sallust, | 0 | 14 | 0 |
| Florus, | 0 | 16 | 0 | Statius, | 39 | 0 | 0 |
| Horace, | 2 | 4 | 0 | Suetonius, | 1 | 7 | 0 |
| Justin, | 0 | 19 | 0 | Tacitus, | 0 | 0 | 0 |
| Juvenal and Persius, .. | 1 | 3 | 0 | Terence, | 2 | 6 | 0 |
| Livy, | 7 | 10 | 0 | Val. Maximus, | 0 | 10 | 0 |
| Lucretius, | 1 | 16 | 0 | Vell. Paterculus, .. | 0 | 14 | 0 |
| Manilius, | 0 | 18 | 0 | Virgil, | 1 | 10 | 0 |

M. Brunet is publishing at Paris *Le Manuel du Libraire et de l'Amateur*, in three volumes, of which two are printed. It will be a copious and interesting source of bibliographical knowledge.

We earnestly recommend Mr. Beloe's interesting and instructive *Anecdotes of Literature and scarce Books*, to the notice of the Bibliographer. The fourth volume has been lately published; and the author is preparing a fifth for press.

To classical readers it is merely necessary to say that Mr. Coppleston has published a defence of the Universities against the objections of a celebrated periodical work.

PREPARING FOR PUBLICATION.

GENERAL Pardo, late in the Prussian service, is writing a critique on the scholiasts and commentators on Sophocles in the Greek language.

Schweighæuser, the younger, is preparing a new edition of Suidas. He will avail himself of all the notes, corrections, and emendations on that Lexicographer since the time of Kuster; and if he makes a proper use of all those subsidiary labors, and takes a copious, deep, and critical range of Greek authors, he will deserve the immortal gratitude of the classical world.

Counsessor Hirt, of Prussia, is publishing a considerable work on the *Architecture of the Ancients*.

Hermann, who published the *Eumenides* of Æschylus in 1800, is completing his plan of publishing the whole of the poet. From his metrical accuracy much is expected.

No book has for a long time excited greater impatience than that of Dr. C. Burney on the Chorusses of the same poet. It is printing at the Cambridge press.

From the same place is expected Mr. Kidd's new edition of Dawes's and Burgess's *Miscellanea Critica*.

The *Lexicon* of the Greek, Latin, French, Persian, and Turkish languages, publishing under the patronage of the Turkish emperor, will soon be completed.

Facciolati's *Latin Dictionary* is reprinting at Padua, in five volumes, folio, with improvements and additions. For the convenience of those, who possess the first edition, the additions will be printed in a separate volume. The merit of this great work is properly to be attributed to Forcellini. This is candidly confessed by Facciolati in a letter published in the *Memorie per servire all' Istoria litteraria*, Venice, 1756.

Beck's edition of *Sophocles*, in two volumes quarto, of which the first volume was published in 1804, and the other is said to be finished, contains the ancient scholia, and the notes of Stephens, Reiske, Heath, Vauvilliers, Brunck, Musgrave, besides his own, with a copious index. A smaller edition will soon follow.

Professor Creuzer is editing *Fragments of the Greek Historians, whose works are lost*, such as Anaximenes, Callisthenes, Clitarchus, Ephorus, Philistus, Theopompus, &c.

New editions of Livy, Quintillian, Seneca, and Strabo, are preparing in Germany.

A most useful work, containing a collection of the best philological treatises of the first modern critics is publishing at Leipsic by Schafer, under this title: *'Thesaurus' criticus novus, sive Syntagma Scriptionum Philologicarum ævi recentioris*. Two volumes are printed.

We wish we could give as ample a list of intended publications in this country. We have as many readers of the classics, as many sound critical scholars, as Germany can boast. We greatly excel the Germans in taste; nor are we deficient in industry; but the repeated taxes on paper, and the price of labor, have almost banished us from the trade of the Continent. We are undersold even in our English classics. The late prohibitions of Bonaparte, unaccountable as far as they relate to the export trade from his dominions, have roused a spirit among some of our booksellers and printers, who are projecting classical publications of importance. Were they certain that the return of peace would not overflow the trade with German classics at a lower price, the most beneficial effects of that spirit would soon appear.

At Oxford, the Clarendon press is bringing Wytttenbach's notes on Plutarch to a conclusion. The accuracy of Mr. Collingwood will be displayed in several editions of the classics.

Messrs. Bliss are proceeding with a laudable zeal and correctness in the republication of the best continental editions of the Greek writers.

In London, the Printer of this Journal is preparing new editions of Brotier's Tacitus, Hardy's Greek Testament, Schleusner's Greek Lexicon, Anthologia, and Phædrus.

Mr. Richard Taylor also, who has been lately employed in conjunction with Mr. Collingwood upon the edition of Griesbach's New Testament, just published, has now in the press a selection from Professor Heyne's *Opuscula Academica*; an edition of the text only of Griesbach's New Testament in a small form; and small sized editions of Horace and Sallust.

Sir W. Ouseley has been for some time employed on the *History of Alexander*. His object is to examine the eastern traditions respecting that conqueror, as preserved in a variety of Persian, Arabic, and Turkish manuscripts, and to compare them with the records transmitted by Greek and Latin writers.

He has also nearly prepared for the press a *Fasciculus* of Latin essays on various branches of eastern antiquities, history, geography, and philology, among which are,

- I. Antiquissima Persarum et Chaldeorum Scriptura ex Marmoribus Persepolitanis, lateribus Babylonicis, gemmis, telesmatibus aliisque monumentis illustrata.
- II. De Cyri apud Pasagardas Sepulcrò Dissertatio et Dubia.
- III. Nova Interpretatio nonnullorum Herodoti, Xenophontis, et Arriani Locorum.
- IV. De Cambysis Historià Conjecturæ.
- V. De Origine Gentium et Noachidarum Historià tractatus, ex Codice vetusto et rarissimo Persicè Manuscripto desumptus.
- VI. Numismatica Persica.
- VII. De Linguâ Pahlavica Dissertatio, &c.

NOTES TO CORRESPONDENTS.

Two Essays *Of the Dignity and Uses of History* should have been sent to a Magazine.

J. M. *Of Dreaming* belongs to the same school.

Les Vers de M. le Chevalier d'E— restent au rebut. On doit d'ailleurs le prier d'observer la note au bas de la page 82.

The observations on *Horace's Epist. ad Pisones* are so

essentially similar to those on the subject and intention of the poems by the elder Colman, that they would afford no novelty to our readers.

Votum pro Pace has merit. But we beg leave to suggest to the author that the licence of breaking a word at the end of a Sapphic line is allowable only in the third verse of the stanza.

We have looked at the Preface pointed out to our consideration by B. F. We were stopped, *in limine*, by the following sentence: "Quo consilio novam hanc editionem ----- aggressi sumus, paucis exponendum videtur." Surely the printer must, by a literal error, have changed *simus* into *sumus*.

We remember a story of a poet, who presented some Latin verses to Leo X. The pontiff, having begun to read, observed that one of the lines had only *five feet*. "I beseech your holiness," said the bard, "to read on: you will find all right; for you will soon come to a line of *seven feet*." We request L**** to make the application to his verses.

If Mr. T's paper on English antiquities were worked up with all the interest, of which the subject is capable, it would not disgrace the volumes of the Society of Antiquaries. We require some connexion with classical antiquities.

R. L's offered criticism has too slight a reference to our plan. It has so much merit, that it deserves a place in one of the most respectable Reviews.

The application of a passage in *Livy* to the present events would have been inserted, had it not conveyed a personal reflexion on a public character of great private worth. We have our opinion as politicians; but we wish, in our literary conduct, to soften the asperities of party. We feel for the dangers of the country, and we are anxious for a better state of things; but we are not in the number of those, who *odio præsentium, et cupidine mutationis, suis quoque periculis lætantur*. We may be permitted to trust that we are not yet

arrived at that period of public misery, when *res adversæ consilium adimunt*. We must adopt the sentiment of the same great writer; *timidos et ignavos ad desperationem formidine properare*.

To a question, Whether we always require the name of our contributors, we answer, that it would be gratifying to know to whom we are obliged for voluntary communications; but that the name shall not be given to the public, if the writers positively object to the disclosure. But we shall think ourselves highly honored by anonymous articles of real merit.—Our undertaking is obviously not intended for selfish considerations: we invite and entreat the contributions of the learned on the subjects mentioned in our prospectus. Without that assistance we cannot long exist. We have opened a place of public entertainment; but it is of the nature of a *pic-nic*; our visitors must contribute their share to the general gratification.

THE
CLASSICAL JOURNAL.

N^o II.

JUNE, 1810.

Panthéon Chinois, ou Parallele entre le Culte religieux, &c.

“The Chinese Pantheon, or a Parallel between the religious Worship of the Greeks and the Chinese; with new proofs that China was known to the Greeks, and that the *Seres* of classic Authors were the Chinese; by J. HAGER, Doctor of the University of Pavia, &c.” From the press of Didot, Paris, 4to. 213 pages.

TO Dr. Hager's desire of answering some objections on the subject of his former work; ' (objections very formidable, since they proceeded from the learned De Sacy) we may attribute the present composition, in which old arguments are recapitulated, and new proofs adduced to show, that China was known to the Greeks; that the Greeks went to *Serica* in search of silk; that some ages before they went to *Serica*, the Greeks were acquainted with the use of silk, which they received through *Media*; that not only Alexander and his courtiers were clothed in silken garments, but that before the conqueror's time, Alcibiades, Pausanias, Themistocles, and other distinguished

¹ See in our First Number an account of Dr. Hager's *Numism. Chinoise*.

personages of Greece, wore silken habits; that all the nobles of Persia, the courtiers of Cyrus, the great Cyrus himself, and his grandfather Astyages, wore that dress, which was formerly called *Medic*, and has since been denominated *Seric*; that this dress was of very remote antiquity, probably invented by Medea, princess of Colchis, after whom, according to Herodotus, Media was named; and that she bestowed one on Jason, prince of Thessaly; or, says Dr. Hager, in other terms, that Media furnished the Greeks with the first silk or the first silken stuffs; and that the celebrated golden fleece, of which so much has been written, and so little ascertained, appears, in fact, to have been *silk*, a *golden* and *silken* stuff, or a *Medic* dress.

In the first seven chapters, it must be acknowledged, that our author has collected a multiplicity of strong arguments in favor of his opinion, that the *Serica*, or country of silk, was China, and well known to the ancient Greeks.

In the eight chapter he strengthens his proofs, offered in the Numism. Chin. that the λίθινος πύργος of Ptolemy (the *turris lapidea* or *stone tower*) must be that castle of Scythia called *Tashkand* by the inhabitants of Eastern Turkestan, and we allow the etymology of this name to be much in favor of his hypothesis: *tash* signifying a *stone*, and *kand*, a *tower*, *castle*, &c. in this discovery Dr. H. seems to triumph over modern Geographers, who have sought the *stone tower* of Ptolemy in vain; even the ingenious Gosselin thought that it was probably nothing more than a mountain or rock, which had the appearance of a tower; and, adds our author, p. 81. let M. de Sacy talk as he will (*quoi qu'en dise M. de Sacy*) *Tashkand* is the *lithinos pyrgos* so long sought.

The ninth chapter treats of myrrhine vases and the *yuché* stone, already mentioned in our account of the Numism. Chin. and in the tenth, Dr. H. endeavours to demonstrate that the *Medic* habit, so distinguished among the ancients, was most probably of silk; that it was worn by Sardanapalus, and that Semiramis was not unacquainted with it; for she passed into Bactrianā and reached the river Jaxartes, and it appears that in her time silk had been already cultivated in the north of China; in many customs the Chinese and Babylonians re-

sembled each other; Babylon, the city of Semiramis, was celebrated for embroidery, colors, and clothes. In the Book of Joshua, vii. 21. we find, "a goodly Babylonish garment," and this, according to the Septuagint version, was of different colors, ποικίλος. Joseph's coat of many colors appears to have been made at Babylon, Jacob had resided many years in Assyria, and there his favorite son Joseph was born. The royal princesses of the House of David were clad in garments resembling the coat of Joseph. Such was the dress of Tamar, the sister of Absalom; many interpreters have accordingly described the coat of Joseph as a *silken tunic*.¹ Semiramis flourished before Jacob, and in her reign *byssus* was invented; this, which afforded materials for the richest garments, has often been used to designate *silk*.² The royal apparel, which Mordecai received from King Ahasuerus, was, without doubt, says Dr. H. p. 3. a Medic garment; and this, according to St. Jerome's version (*amictus pallio serico*) was of silk; the stuff of which it was composed is called כִּרְמִי in the original, and βύσσις by the Septuagint. From Ezekiel we learn that the people of Assyria sold *byssus* at the Tyrian market; and Procopius says that silken dresses were made at Tyre in very early ages. The Sidonian women worked veils of different colors, παμποικίλοι, from the time of Homer, and the Sidonian veil of Cleopatra was silken. The *silk*, says Claudian, was furnished by the Seres, and the Phœnicians colored it. These Phœnicians sold their merchandize at Argos before the Argonautic expedition.³ Jason then conceived the design of seeking in Asia the famous golden fleece; in his time lived Medea, princess of Colchis, to whom the Medic habit has been ascribed; Jason went into Colchis and into Media, and it appears that the golden fleece was the Medic habit.

In his eleventh chapter our author treats of this *golden fleece*: it is, says the learned Huet, a mystery which the ancients explain differently, some affirming that it signifies the profit resulting from traffic in the wool of Colchis; others,

¹ See the Arab. Version, Lyran. Calmet, &c.

² See Forster de Byssu antiq.

³ Herod. lib. I.

that it implied the gold, which was collected by means of fleeces dragged through the rivers. It is, says Banier, a subject replete with fiction, an enigma almost inexplicable. The golden fleece of Medea was not found in rivers but in a wood, and on a tree, and to explain this, Dr. H. declares that it was the Medic dress or silken habit before mentioned. The Argonautic chief, according to Eratosthenes, advanced farther than Colchis, and went into Media. Strabo confirms this circumstance. The Medes, says Herodotus, derive their name from the princess Medea, who visited their country. Jason penetrated to the Caspian Sea, according to reports in Strabo, and the provinces, which bounded his travels, were those most abundant in silk, the grand staple of Persia, says Chardin; the first article of its commerce, says Olearius; ascribed to one of the most ancient kings, Jemshid, as Herbelot declares; and the Greeks attributed the Medic habit to Medea or to Semiramis. Jason therefore might have gone to Media in search of silk, it is true, his *long ship* was adapted rather to warlike, than commercial, purposes: but when we consider that the Euxine Sea, was called originally *ἄχενος*, or *inhospitable*, from the ferocity of those who inhabited its banks; we shall not wonder that he chose a vessel, which might secure him from the attack of barbarians; it may be said, that he went to seek a fleece and not silk, now the ancients called silk a fleece (123.) Virgil says, Georg. II. 120.

Quid nemora Æthiopum, molli canentia lana?
Velleraque ut foliis depectant tenuia Seres?

Claudian, in Consul. Prob. et Olibr. carm. I. says,

— Quod molli tondent de stipite Seres,
Frœnda lanigeræ carpentes vellera sylvæ.

Avienus repeats almost the same words, Orb. Terr. Descript.

Vellera per sylvas Seres nemoralia carpunt:

and Petronius Arbiter says, "*Hinc nova vellera Seres.*" Even in our own time, the principal stuff manufactured of silk derives its name *velvet* (in French *velours*) from the Latin *velus*,

a *fleece*.¹ Silk, therefore, might have been this fleece; in its natural color it resembles gold; the raw silk often appears like threads of gold; and if ears of corn, if light colored ringlets, are denominated *golden*, surely the poets might give to *silk* the title of a golden fleece. In the time of Aurelian silk was equal in price to gold; and the epithet derived from *gold* seems highly applicable to silk, when we consider the admirable union of both in the brocades of Persia, manufactured in very early ages. It appears from Nicetas that the Eretrians, whom Darius transported into his dominions, were employed in the composition of gold and silken stuffs, and an ancient ode of *Shi King* would assign the invention of this brocade in China to a date of above seven hundred and eighty years before the Christian æra.

We are told that the golden fleece was suspended from a tree: the ancients believed that silk grew on trees. So Jacques de Vitry believed, even in the thirteenth century.² Tavernier assures us that silk actually grows on trees in the kingdom of Assem: it is produced by animals resembling our silkworms, who remain all the year on trees. In Cochin China, whole fields are planted with mulberry trees, and the worms have sometimes multiplied so in the woods, that they made silk in the open air, and in great abundance. It is true, the poets and historians have spoken of *oak* trees and *ash* trees, not of *mulberry* trees, but silk is found on oak and ash, as well as on mulberry trees.³ There are various kinds of silkworms. We are informed by Flacour⁴ that some silk is found on the tree called *anacau*, which resembles a cypress; and in China there are three sorts of silkworms, besides those of the mulberry tree, which are a source of riches to their owners, and are reared in the *oak*, *ash*, and *pear* tree. Thus the golden fleece of Medea corresponds, in all respects, to the silken dress.

¹ See Denina, *Clef des Langues*, i. 76.

² See Jac. de Vitriaco, *Hist. Orient.* cap. 86 et 87.

³ See Reaumur in his *Mém.* pour servir à l'Hist. des Insect. i. 498.

⁴ Hist. de Madagascar.

We now arrive at Dr. Hager's last chapter, the twelfth, which opens with some arguments to prove the antiquity of *tripods*, or vases with three feet, and not to be confounded, as Larcher has remarked, with a common utensil bearing the same name, or one corrupted from it. Pitiscus observes that what Homer in one book of the Iliad calls *τρίποδα*, in another he styles *λείβητα*, a vase, and our author shows that these vases were known before the Argonautic expedition, p. 140. and that they were not only consecrated in temples to the gods, but to the Manes, Penates or ancestors. Achilles offered a tripod at the funeral of Patroclus, and Æneas consecrated tripods to the shade of his father Anchises. 'This custom of the ancients we find among the Chinese.' Father Amiot, after many researches into their religion, discovered that the first object, to which they paid any honors under the name of *spirit* or *genius*, was the *three footed vase*. In a collection of ancient monuments published by order of the last Chinese emperor a tripod holds the first place, is entitled *divine*, and attributed to *Fouhi*. From other circumstances it appears, says the learned De Guignes, that the Chinese entertain as much respect for this vase, as the Greeks professed for the tripod of Apollo. The ancient sovereigns of China, and Confucius the philosopher, prostrated themselves in prayer before a tripod, and tripods were consecrated as in Greece to the Manes and Penates. Many of those tripods were ornamented with inscriptions. Some are preserved in the Philosophical Transactions, vol. LIX. On Grecian tripods, also, inscriptions have been found. The Lacedæmonians engraved on a tripod the names of those cities, which had assisted in defeating the Medes, and they caused an inscription, carved by order of Pausanias, to be effaced, as Thucydides relates, i. 102.

On an ancient tripod at Dodona, according to Dionysius of Halicarnassus, an oracle was inscribed. Pausanias quotes the legend on a tripod dedicated to Hercules, and from the Cadmean letters, which Herodotus saw written on tripods, it appears that the Greeks borrowed their alphabet from the Phœnicians.

This is not the only circumstance of conformity between the Greek and the Chinese tripods: those of the temple of

Athens, and those dedicated to Apollo by the Lacedæmonians, after taking Messene, were of bronze; that also put on board his ship by Jason was of bronze, and such were the Chinese tripods.

We learn from Vanbraam that the bronze vases, placed before Chinese altars, are admirably worked in relief. Herodotus declares that many of the Grecian tripods were of excellent workmanship. Those had generally two handles, called by the Chinese *ul* or the *ears*; the two handles of Greek vases are styled by Homer and Athenæus the *ears*. These vases were considered by the Chinese as of infinite value; to them was attached the fortune of the reigning dynasty. One of those, says Amiot, was the Chinese Palladium, and the monarch was not easy on his throne, if he possessed not that important treasure. The tripods of Greece were held in equal estimation: at Delphos, the oracle was given from a tripod, and its decisions were sought by all the chiefs and princes. The Boeotians sent every year to Dodona tripods, from which they were to receive oracular answers. The Tritons, who saved Jason, having placed his tripod in a temple, began to prophecy through its influence, as if some genius resided in the *three-footed* vase. Fouhi's tripods were called *divine* by the Chinese, they prayed before them, and believed them the residence or image of the divinity. At Delphi, where Apollo's temple stood, was the tripod; Apollo, like Jupiter, was styled *triopian*, or *the three-eyed*, seeing or knowing the past, present, and future, and this omniscience was represented by the three feet of the Delphic oracle.

This is perhaps the *triad*, to which Pythagoras was willing that divine honors should be paid. Apollo first presided alone at the oracle: soon after three females, the Muses, were associated to him, and, according to Pausanias, their number was augmented, in bronze, to nine. Thus the tripods of China, dedicated to the genii, were augmented, in bronze, to the number of nine. Fouhi had originally made but one, Hoangti made three, and Yu the Great, increased them to nine.

But of those genii the number, both in Greece and China, became at last incalculable; the earth, the air, fire, water, mountains, and cities were peopled with them. Such was the

opinion of Thales and of Pythagoras, who was contemporary with Confucius. "All this," says Dr. Hager, in the conclusion of his work, p. 157. "proves that there has been a most ancient communication between China and Greece, a communication more ancient than Ptolemy and Marinus; more ancient than Jason and the Argonauts; in short, more ancient than any one has hitherto been willing to admit."

From the sketch, which we have given of this volume, it appears that in the first eleven chapters no passage can be discovered exhibiting any parallel between the religious ceremonies or doctrines of the Chinese and of the Greeks, or authorizing the specious title, "*Panthéon Chinois*." That it is justified by those observations on tripods, contained in the last chapter, our readers will probably hesitate, like us, to allow. This work corresponds in splendor and in typographical beauty to the *Numismatique Chinoise*, and is decorated with an engraved representation of a Chinese temple.

MOTIVES TO THE STUDY OF HEBREW.

IT is well known to the literary world that the pious and learned Bishop of St. David's has formed and matured a plan for founding a College in Wales, as a nursery of clergymen in the principality for the use of those, whose circumstances will not permit them to become members of the Universities. His Lordship has already raised a considerable sum by subscription for the beneficent purposes of the institution, and we flatter ourselves that we shall confer a benefit on the cause of religion and of literature, if we can call the attention of the affluent and the benevolent to the plan, and induce them to second the unwearied exertions of the founder by their contributions.

Schools have been established in various parts of the diocese

for preparatory instruction in classical learning. One of the objects in the system of education is the Hebrew language. For, this purpose, the Bishop is publishing elementary books to lead the learner by easy and rapid steps to a competent knowledge of this necessary introduction to sacred learning.

We avail ourselves with great pleasure of his permission to gratify our readers with an extract from his *Motives to the Study of Hebrew*, just published.

The history of Hebrew learning in England may be divided into three principal periods, each distinguished by events of peculiar and local interest, and nearly connected with the introduction, progress, and establishment of Christianity, and with the Reformation of the Church, in this country.

FIRST PERIOD.

From Sigebert, king of the East Angles, to William the Conqueror; from Theodore, archbishop of Canterbury, to Lanfranc; from the middle of the seventh century to the middle of the eleventh.

SECOND PERIOD.

From William the Conqueror to Henry the VIIth; from Lanfranc to Morton; from the middle of the eleventh century to the latter end of the fifteenth.

THIRD PERIOD.

From Henry the VIIth, Morton, and the latter end of the fifteenth century, to the present time.

The *second* period ends at a date, which precedes, by nearly half a century, the first publication of Reuchlin, who is said by Buxtorf to be the *first Christian*,¹ since the time of Jerome, employed in the illustration and propagation of Hebrew learning. *Post Hieronymi tempora* (says Buxtorf) *studium linguarum sacrarum diu cessasse videtur, et in universa doctrinâ Ecclesiæ horrendæ tenebræ obortæ sunt, quæ ad nulle ferè annos [ab initio quinti*

¹ He says of himself, *Se primum omnium Ecclesiæ universali artem et studia sermonis Hebraici tradidisse.* *Epist. ad Leonem X.*

seculi] durarunt.—Quantā itaque laude digni sunt illi, qui studium Hebraicum inter Christianos illustrarunt et propagarunt? Inter hos, post Hieronymi tempora, Christianorum primus fuit Johannes Capnio, Phortzensis, vulgò Reuchlin dictus; U. I. D. &c. Hic anno Christi 1494,¹ edidit librum de verbo mirifico, arcana Hebræorum sapientiā refertum: anno 1506, Grammaticam et Lexicon Hebraicum.

Buxtorf speaks of the long period, which passed between Jerome and Reuchlin, as a period of *horrendæ tenebræ*, in which the whole doctrine of the Church was obscured and perverted, and the Hebrew language, in his opinion, became apparently extinct. The corruptions of Christian doctrine have, no doubt, prevailed every where, in proportion to the neglect or ignorance of the original languages of Scripture. And to the prevalence of Hebrew and Greek in this country, may, perhaps, be ascribed the greatest purity of doctrine, which distinguished the church of England many ages before the Reformation; and the successful resistance that was made from time to time, by learned individuals, to some of the grossest errors and abuses of Popery. It is very gratifying to national feeling to observe, that in the long period of more than a thousand years of general darkness, (from 420, the date of Jerome's death, to the year 1486,) there was, in this country, in every century, except the fifth and sixth, some scholar eminent for his knowledge of the Hebrew language. This is not noticed as a subject of national comparison; but as a strong inducement in the younger members of a learned order to feel that they belong to a profession, that has a character for learning to sustain, especially for that learning, which is necessary to the right interpretation of Scripture; and that it is incumbent on them not to renounce attainments and advantages, which were possessed by their ancestors in times, which are often opprobriously called *the dark ages*.

The principal events of this *second* period, connected with the history of Hebrew learning, are the introduction of learned foreigners into the highest stations of the Church; the settling of the Jews in England in the *eleventh* and *twelfth* centuries; their banishment in the *thirteenth*, with the consequent acquisition of their literary treasures; and the decree of the council of Vienne in the *fourteenth*, for the establishment of Hebrew, Ara-

¹ 1486, according to Cave.

bic, and Chaldee lectures at Rome, Paris, Oxford, Bologna, and Salamanca.

It may be necessary to state in few words the principal reasons, (beside the easiness of the language, of which something will be said in its place,) which recommend the knowledge of the language to different descriptions of readers.

1. Hebrew is the original language of the Old Testament, and therefore ought to be studied by all Christians, who are not precluded from it by poverty, or age, or infirmity, or incompatible duties.

2. It is a language, for the cultivation of which, as a great public and ecclesiastical concern, councils have been held, constitutions have been appointed, and lectures established; and therefore ought not to be neglected by any clergyman, who has a respect for his profession, and is not prevented from studying it by any of the impediments before mentioned.

3. It is a study, which has been cultivated with success in very remote, and, comparatively, dark ages of this country, with means very inferior to our own; and might be brought into the common course of education much more easily now than formerly.

4. It has been cultivated with success by persons under the most disadvantageous circumstances of necessitous or multifarious occupation; by persons far advanced in years; and by ladies. This reason is adduced not with the design of recommending the study of Hebrew, generally, to ladies, or to men of the world, or mechanics, or the very aged; but as an additional motive to some, whose leisure and opportunities may invite them to it, and to others, whose profession may enjoin it as a duty. The interest arising from this motive would not be lessened, if it could be shown that no person belonging to this class of Hebrew students had ever possessed a profound or critical knowledge of the language; or that no public benefit had ever resulted from their pursuit of it. But this cannot be done. The claim of critical knowledge cannot be denied to this class of Hebrew students, so long as the memory of Jerome's pupils, and of Miss Elizabeth Smith shall remain.¹

¹ If I were to select one proof of critical sagacity out of many, which Miss Smith has given in her translation of Job, it should be a very important alteration of the sense in one of the most interesting passages of the book. In chap. xxxi. ver. 18. the common version is.

If it should be asked, what good has ever resulted from the study of Hebrew, except in the hands of professed scholars; we

For from my youth HE was brought up *with* me, as *with* a father; and I have guided HER from my mother's womb;

which Miss Smith has rendered thus:

When [from my youth]* he brought me up, like a father,
And led me from ~~any~~ mother's womb.

The original text is,

כי מנעורי גדלני כאב
ומבטן אמי אנוחה :

The difficulties of the common version are many.[†] It requires two violent ellipsis's † of *with*; it creates a distinction of persons (*he* and *her*) more than is required by the preceding verse, and not sufficient for the whole passage; and it supposes Job's protection of the widow to commence from the moment of *his own* birth. Upon the incongruity of so unexampled an hyperbole, Miss Smith seems to have founded what appears to be a most beautiful emendation of the text in reading נחני, *he led me*, (or, if the converted future be thought requisite, נחני) instead of אנוחה, *I led her*. This correction of the reading and the sense arises obviously out of the easy and natural construction, which she has given to the preceding words, *He brought me up, like a father*. Instead of a declaration by Job of his own protection of the orphan or widow, which has been sufficiently made in the preceding verses, we have, in Miss Smith's version, Job's acknowledgment of God's protection of himself: an humble and grateful acknowledgment given as a reason for his own protection of the destitute.

The construction and the sense of the passage thus very aptly harmonize with the reason, which he gives in the instance which precedes, for his condensation and justice to his inferiors; namely, their being his fellow-creatures. He did justice to his menial servants; for God made them as well as himself. He protected the poor, the widow, and the orphan; for he also had been under the protection of God's providence from his birth.

The whole passage relative ~~to~~ the servants, to the poor, the widow, and the orphan, stands thus in Miss Smith's version:

13 Have I despised the cause of my servant,
Or my maid, when they contended before me?

14 When then should I do when God are? †
And when he visited, what should I answer him

15 Did not He that made me in the womb, make him? [The LXX. read
them for him.]

And did not one fashion us both in the womb?

* These words seem to have been omitted in the manuscript by accident.

† They are not acknowledged by the LXX

may answer, that 'it promotes the study of the Scriptures, and the removal of erroneous doctrines in religion, and conduces to the innocent resources and spiritual comfort of the student. The personal and individual good of such studies cannot be more beautifully described than in the following account of their influence on a mind once intensely devoted to the study of classical learning, philosophy, and the arts. "*Audiebam tunc temporis mulierem, licet necdum seculi nexibus expeditam, literaturæ scientiæ, quod perrarum est, et studio, licet secularis, sapientiæ summam operam dare; nec mundi voluptatibus, nugis, vel deliciis, ab hoc utili discendarum artium proposito retrahi posse. Cùmque ab his exercitiis detestandâ desidiâ totus penè torpeat mundus, et ubi subsistere possit pes sapientiæ (non dicam apud sexum fœmineum, à quo ex toto explosus est, sed) vix apud ipsos viriles animos invenire valeat; tu illo efferendo studio tuo et mulieres omnes evicisti et penè viros universos superasti. Mox verò (juxta verba Apostoli, ut complacuit ei, qui te segregavit ex utero matris*

16 Have I withheld the poor from their desire,

Or caused the widow's eyes to fail?

17 Or eaten my morsel alone,

And the orphan not eaten thereof;

18 When He brought me up, like a father,

And led me from my mother's womb?

In the expression גרלני, *he brought me up*, God is understood from ver. 14, 15; as the sense is supplied in chap. xx. 23. xxi. 17. and xxvii. 22. and elsewhere.

The Greek translators, reducing the two persons to one, have corrected the former part of ver. 18. by the latter, and have simplified the construction by their translation ἐξέγαγον, ὡς πατήρ, as if they had read גרלני instead of גרלני. But they have left the hyperbole ἐκ γαστρὸς μητρός μου ἀνήγαγον. Miss Smith, correcting the latter part of the verse by the former, has, by her reading, given simplicity and consistency to the construction, removed the hyperbole, and improved the argument.

Her version of ver. 23. of the chapter before us, (xxxii.) contains, I think, another new reading by conjecture, of no common merit. Instead of *destruction from God*, אֵל אֱמַר, Miss Smith translates, *the power of God*, אֵל הַיָּד, that is, *the hand or power of God*. Job had said, ver. 21. "If I have lift up mine hand (יָד) against the fatherless in confidence of my power in the gate, (as a judge, or magistrate, or rich man;) let mine arm fall from the shoulder, and be broken from its socket." He then adds, "I stood too much in fear of, (הֵי) the power of God, (to be guilty of such oppression;)" and by his majesty I was overawed; וְלֹא אֵמַל, non potui, in contemplation of his greatness, *I sunk to nothing*. The whole version of this passage is a great improvement upon the common translation.

tuae, vocare te per gratiam suam) longè in melius disciplinarum studia commutasti; et pro Logicâ Evangelium, pro Physicâ Apostolum, pro Platone Christum, pro Academiâ Claustrum, tota jam et verè philosophica mulier elegisti."¹

Of collateral public benefits, it may be sufficient to mention one of the most conspicuous and important. To the Hebrew studies of Paula and Eustochium, and to the interest which they took in sacred learning, we owe the works of St. Jerome.²

All arguments for the facility of acquiring Hebrew are of course addressed to those, who are disposed to undertake it after they have left school, and perhaps, late in life. At school, were the language more difficult than it is, its difficulty would be surmounted in the same manner as that of Greek and Latin, with this advantage on the part of Hebrew, that it is infinitely easier than either of those languages. Mr. Hill, the Buckingham Hebraist, used to say, that "he was taken up seven years in getting Latin, and twice as long in getting Greek; but that as to Hebrew, he would engage to teach it to any body of tolerable parts, and with very moderate application, in six weeks."

One month's employment is proposed by Pace in his letter to Henry VIII. as sufficient to enable any one to judge for himself of the meaning of an Hebrew passage, and of the fidelity of a translation from it. This proposal comes from a very competent judge of these matters, who had in three months learnt the three languages, Hebrew, Arabic, and Chaldee.

Ricardus Paceus tribus mensibus tres linguas Heb. Arab. et Chalda. à Wakfeldo didicit. Hodius ut supra.

It has been sometimes observed, that "a superficial knowledge of Hebrew is easily acquired; but that it is a very difficult task to come at that critical skill, which demands a larger portion of time than one person in a thousand can devote to it." A critical skill in the language is fortunately not necessary to the generality of readers. Few persons, comparatively speaking, can

¹ Petri Mauriaceni Epistola ad Heloissam de obitu Abælardi.

² Quod si in tantæ fervorem devotionis accendi non valetis, imitamini saltem amore, et studio sanctarum literarum beatas illas sancti Hieronymi discipulas, Paulam et Eustochium, quarum rogatu tot voluminibus ecclesiam prædictus doctor illustravit. *Abælardus, de Regulâ Sanctimonialium, ad suam.*

be critically skilled in Greek or Latin; but they, who are not, may possess a very useful competency in both. Critical ability in Hebrew is not so much wanted, as that degree of familiarity with the language, which may render the Hebrew text pleasant to read, and easy to consult.

It may be a great inducement to commence the study of Hebrew, to know, that *one month's* experience with the language is sufficient for a very profitable use of the original Scriptures, the comparison of them with our common version, or other translation. A second month's experience will more than double the stock of knowledge: and the continued perseverance of a few more months will be adequate to every thing that is wanted to make any one master of the language. *Bimestris vel trimestris industria* (says Amalia) *sufficiet, ut mediocriter eam addiscat: annum non requiret, ut omnis ejus difficultas superetur.*

Roger Bacon seems to have measured other men's abilities by his own, when he undertook to enable any diligent student to understand Hebrew perfectly and critically, for that is implied in the following testimony, in *three days*. "Certain he was," says Wood, from Bacon's own words, "that *within three days' space* he would teach any diligent man to read and understand Hebrew in such a perfect manner that he might *understand* whatsoever the Holy Fathers and ancient wise men have said on the exposition of the holy text, and what *belongeth* to the *correction* thereof, if so be he would exercise himself according to the doctrine and method given to him." ¹

But at the Hebrew student is not likely to meet with a Roger Bacon for his instructor, he may be content to gain his knowledge of the language by more gradual proficiency. It is probable, indeed, that he only proposed to do that in three days, which Robertson undertook to do in one week, and that is, to enable any one, by his peculiar method, after three days to proceed without the assistance of an instructor.

The object of these testimonies is not to induce any one to think that he can become a critic in the language in the space of three days, or a week, or a month; but to show him that, with a little aid from grammar, and with the assistance of any common version, he may read his Hebrew Bible to very good purpose in a very short time.

¹ *Annals*, vol. i. p. 335.

It appears from indisputable authorities that a little accumulating diligence, for a few months, will surmount every difficulty of the language, and put the student in possession of some critical skill in it: yet such skill is not necessary to all readers; and therefore the want of it, or the fear of not acquiring it, should be no hindrance to any one, who is desirous of reading or consulting his Hebrew Bible.

Marth, 1810. *b*

T. St. D.

ON THE ROYAL TITLE OF "R^{EX} BRITANNIARUM."

AT the time of the union with Ireland, it necessarily came into discussion, what would be the proper Latin style for the King, as sovereign of all the British islands. All classical men, I believe, readily concurred in the opinion that the expression since actually adopted would be the most proper, their ears being familiar with the sounds of *Galliæ* and *Britanniæ* in a few of the best Roman authors. Even before the conquered part of Britain was divided by authority into *Britannia prima*, *secunda*,¹ &c. this expression was used. Catullus has

Hunc Galliæ timetis, et BRITANNIÆ.

But the authority of Pliny is clear in several instances. Speaking of England, he says, *Albion ipsi nomen fuit, cum BRITANNIÆ vocarentur omnes; de quibus mox dicemus.*² Again, *Illam (margam scil. maris) Gallias BRITANNIASQUE locupletantem cum curâ dici convenit.*³ So also, speaking of the herb named *BRITANNICA*, *mirorque nominis causam;*

¹ After the division, the *Vicarius Britanniarum* was a regular officer. See the *Notitia Dignitatum* of Pancirollus, fol. 158 b.

² Nat. Hist. iv. 16.

³ Ibid. xvii. 7.

nisi fortè confines Oceano BRITANNIÆ, velut propinqua, dicavere.' Lastly, speaking of rings being worn on different fingers by different people, he says, *Gallia BRITANNIÆQUE in medio* (scil. digito dicuntur usæ. The title of Antoninus's Itinerary is well known to have been *Iter BRITANNIARUM*; and the very first admeasurement given by him is *A Gessoriacio de Galliis, Ritupas in Portum BRITANNIARUM*. On which Gall, whose authority cannot but be respected, says, *Romani insulam hanc nostram et Britanniam et BRITANNIAS dixerunt, imò, antequàm in plures provincias dividebatur*: and the same note afterwards has the expression of *BRITANNIARUM Regina*, meaning, I fancy, Queen Anne.

My attention having been turned to this point, during the time of the discussion, by the desire of a friend high in office, I have amused myself since by noting down what modern writers of classical taste and knowledge have used the same expression, before it was established as the regular style of the sovereign. The instances thus collected I will here set down for the amusement of your readers.

Dr. John Ker, author of the *Select Observations on the Latin Language*, an acknowledged master of Latinity, dedicated that very book to Queen Anne in these words, *Annæ BRITANNIARUM Regina*. J. Higius, in his *Dissertatio de Patribus*, § 13. thus expresses himself on the subject of Joseph of Arimathea, *quia à Philippo Apostolo ex Galliis in BRITANNIAS missus creditur*.

Zurck, of Harlaem, editor of a small Horace, with Latin notes abbreviated by himself from those of Dacier, thus writes in his dedication of it to certain Dutch nobles, *Si patri principique optimi Gulielmo BRITANNIARUM Regi inclito, ad immensum honorum cumulum accedere quicquam possit*:² and the same persons are addressed before as *Sacræ majest. Gulielmi BRITANNIARUM Regis in Belgio consilarii et ratiocarii*. We find also in Mr. Beloe's *Anecdotes of Literature*,³ that our countryman Ben Jonson, whose classical taste and

¹ Nat. Hist. xxv. 3.

² 12mo. Harlaem. 1696.
No. II.

³ Vol. II. p. 83.

knowledge will not be disputed, had employed the same phrase on a votive altar to King James at his coronation.¹ Another learned Englishman, Duport, in his *Musæ subsecræ*, has *In die inaugurationis serenissimi Regis ac potentissimi BRITANNIARUM Monarchæ, Jacobi pacifici.*² Also in speaking of Charles II. *In exoptatissimum Regis nostri Caroli II. serenissimi potentissimique BRITANNIARUM Monarchæ, in Angliam reditum.*-

The *Satyricon* of the learned North Briton, Barclay, is dedicated by him, *Augustissimo Regi Jacobo primo, BRITANNIARUM monarchæ incltyto.*

Simond in his notes to Sidonius Apollinaris, p. 216. quotes Tiro Prosper, in the eighteenth year of Theodosius, as saying, *BRITANNIA, usque ad hoc tempus, variis cladibus eventibusque laceratæ, in ditionem Saxonum rediguntur.*

The very learned John Gerard Vossius dedicates his book *De tribus Symbolis*, to William Prince of Orange, styling him, *Augustissimi BRITANNIARUM Monarchæ Caroli, &c. genero felicissimo.*

We find the same term introduced into verse, by our learned antiquary Leland, in his Latin Epistle to Cranmer :

*Est congesti mihi dñi supellex
Ingens, aurea, nobilis, venusta,
Quò totus studeo BRITANNIARUM
Vero reddere gloriam nituri.*

The learned Fell, in the preface to his small edition of Clemens Romanus, published at Oxford in 1699. 12mo. has this passage, *Ad Carolum primum, serenissimum BRITANNIARUM Regem, Martyrem postea sanctissimum.*

Payne Fisher, an author whose poetical celebrations of Charles II. and James II. are preserved in the Harleian Collection of MSS.³ styles each of them in his turn *BRITANNIARUM Rex.*

But a much more modern author, and more acknowledged

¹ See his Works, fol. p. 853.

² Page 401.

³ Page 422.

⁴ No. 7193. § 6 and 7.

master of Latinity, Heyne, uses the same form as the classical title of the King of Great Britain. The third of the dissertations in the first volume of his *Opuscula* is *De Pace Aug. ac potentiss. BRITANNIARUM Régis, Georgii III. sapientiâ et virtute orbi terrarum redditâ*. This was on the peace in 1763. It is true that elsewhere he varies the title, but that is when he copies the style then established.

These instances, which have been casually collected at various times, in the course of reading for other purposes, may serve to show the feeling of learned men upon the subject, of various times and countries; and to confirm the propriety of that style, which on due deliberation was fixed, when England, Scotland, and Ireland were finally consolidated into one empire. Long may they flourish in complete union!

That a similar mode of expression was used respecting France and Spain, often called *Gallia* and *Hispania*, it is not necessary here to exemplify.

N.

CALPE OBSESSA.

JAMDUDUM infaustos ausus et fracta laboris
Consilia ingentis, sparsasque impunè catervas
Gallia plorabat: nequicquam classe frequenti
Stripata iratas hinc illinc occupat undas,
Nequicquam extremo surgens Hispania nisu
Sese infert belli sociam, obsessumque per æquor
Amplior incedit: Tu, Calpe, immobilis hæres,
Et longè innocuum spectas illæsa tumultum.

Alma oh ! quæ proprias, invicto numine, vires
 Suppeditans, pleno permixta in pectore vivis,
 Libertas ; et tu, magnæ Virtutis imago,
 Majestate vigens sublimior inconcussâ,
 Dum patriæ pius urget amor ; si littora, vobis
 Cognita, si rupes Graiis lustrata triumphis,
 Si devota acies, \t vis peritura juventæ
 Spartanæ, (dum jam calcata per agmina Xerxis
 Scindit iter, vindexque recondi respuit ensis)
 Non ingrata olim ; simili succurrite fato
 Oh tandem ! et vestros ultro spectate Britannos.
 Tum mihi, si vos ritè voco, aspirate canenti,
 Dum refero insueti spectacula lurida belli,
 Atque instructa novis armamentaria telis.

Continuò ante oculos sese objicit ardua rupes,
 Non ignota olim famâ, ancipitique resurgens .
 Despicit arce undas, custosque in limine regnat
 Vi secura suâ : quippe arcetè angusta profundi
 Claustra premunt, utrique objecta repagula ponto :
 Invadit campos hîc impacatus Iberus
 Vicinos nimium, à tergo, finesque propinquos,
 Et Calpem disjunctam, et non suâ culmina spectans.
 Scilicet hanc etiam regni de parte revelli
 Invidet, et jam nunc ultricibus æstuat armis :
 Hâc mente, ut possit pelagi jus ipse tueri
 Subjecti, et placidâ tandem statidne potitus,
 Tutius in proprias commercia vertere Gades.

Ergò, ubi jam longo confecta Britannia bello
 Ægrè lassatis vix vix sese arrigit armis,
 Grande opus aggreditur, socioque cupidine ductos
 Juncta, nec invitos, vocat in certamina Gallos.

Unà intenti omnes non æquo Marte labantem
 Diruere, et priscum properant divellere sceptrum.
 Urget amor patriæ, tum magni gloria facti,
 Vindictæque ardor, læsæque injuria famæ.

Protinus innumeræ coeunt hinc inde ~~ca~~ervæ.
 Et quos clivosis Hispania mittit ab oris,
 Quique et nativos scopulos, vitesque paternas
 Linquebant, acti intentati Martis in arma.
 Undique tum rupem porrecto milite cingunt
 Obsessam, et propriis latè dominantur in undis.

Quid tum, quid miseris sperare? en! hostis ubique
 Cinxit! jam terret teterrima mortis imago,
 Ostendens vultum et stillantes sanguine crines;
 Jamque expectanti sensim confecta dolore
 Ægra famēs, taciturno implorans lumine victum!
 At non idcirco firmi fiducia cœpti
 Heroi Angliaco cessit, vel pectoris ingens
 Consilium. Multæ stat sese opponere morti;
 Tum tempestatem belli, incertosque tumultus
 Temperat, et placidâ præsens virtute serenat,
 Ipse alacri studio, promptisque laboribus instans.

At pulsa, et fractis jampridem arrectior iris
 Majori assurgit cœpto, atque immane volutat
 Gallia mortis opus. Quippe ingentem ordine molem,
 Turrito tumidos superantem culmine fluctus
 Ædificant, vastique attollunt pondera ligni.
 Scilicet ut cæco penitus munimine septi
 Mortem aspernentur propiore, et fulmina missa,
 Atque impunè igræs trepidos jaculentur in hostes.
 Surgit opus, furtimque futuro funere factum

Sulcat aquas longè minitans ; nec tristior illa
 Quæ sæva in miseram surgebat machina Trojam,
 Horrendum incumbens devotæ desuper urbi.
 Heu Troja infelix nimum ! quod si tibi talis
 Contigerat ductor, qualis tibi, prospera Calpe,
 Urbs, antiqua diu staret, nec Græcia vindex
 Straverat immani fumantia templa ruinâ.
 Quinetiam dum jam propiori fronte minatur
 Remigii species miri, peregrinaque classis,
 Altè heros tacitum volvit sub corde triumphum
 Collecto, atque aciem attentus collustrat euntem ;
 Conscius interea consurgit pectoris ardor,
 Tum clamat : — “ Vos, oh ! rupes, et sola locorum
 “ Relligio, innumeros nedum violata per annos ;
 “ Tuque adeò quæcunque imâ tellure potestas
 “ Sæva arcana tenes ! liceat mihi, numine vestro,
 “ Tentare hoc saltem, et veteres turbare recessus.
 “ Vosque etiam, socii, pars oh carissima ! mecum
 “ Quos una adjunxit curâ et commune periculum,
 “ Si vel tangat amor, magnorum aut cura parentum,
 “ Nunc, oh nunc ! unâ supremo incumbite nisu,
 “ Et priscos revocate animos, Geniumque priorem.”

Sic ait, accenditque acres per pectora flammâs.
 Arma fremunt ; nec vastâ instans immanior umbrâ
 Machina, nec cædis jam jam minitantis imago
 Altum animum, firmosve valet deflectere sensus.
 Protinus insolito reboant tormenta fragore
 Ignitosque globos, et fulmen missile torquent.
 Alma dies, aliis quæ frustra lætior oris
 Surrexisti, iterum redeuntia gaudia volvens,
 Heu ! quales ibi tum strages, quæ funera testis
 Spectabas ! cædis quantos hinc inde tumultus !

Te redeunte, tamen, lætata est plurima mater,
 (Gallia, villarum per limina sparsa tuarum,)
 Et natum absentem revocat, "quin præmia famæ
 "Jam tulit," exclamat, "jam nunc sua tempora lauro
 "Victrici cingit, sociis spectandus;" at ille,
 Ille miser periit, nec rursum gaudia ruris,
 Neve domus, matrisve reducat cura senilis,
 Nec deserta sonans vicinâ fistula valle.

Nec verò, ut tenebras nox exoptata reduxit,
 Cessavit furor, ardenti conjecta ruinâ
 Sæviti adhuc longè missi vis flammea ferri.
 Continuo exustæ dant mœsta incendia naves,
 Umbrosumque vadum fumanti tramite signant.
 Securi Britones geminata tonitrua torquent:
 Ipse inter medios, altoque serenior ore,
 Dux larè Martem spectat sublimis opacum,
 (Seu quondam proprio vestitum fulmine numen)
 Arma tenens, fatigue velut moderatur habenas.
 Audiit insolitum solâ sub nocte fragorem
 Adversum Libyæ littus, longèque tremiscit
 Montanas inter latebras exsomnia Hyæna!

Hic labor, et victis cessit spes ultima Gallis.
 Partem flamma rapit tentantem heu! plurima frustra,
 Pars arrepta undis, scopulisque illisa cruentis
 Decidit, et moriens muto ægrè suspicit ore.
 Tum quoque semineces dum vix luctantur in undis,
 Dux ipse auxilium, si quid pia cura juvaret,
 Hostibus heu! miseris, ultra vix hostibus, offert;
 Paulatim eluctans redit in præcordia sanguis,
 Et pallens tacitum testatur vultus amorem!
 At vos, æterno surgentes fulmine rupes,

Quæ spectavistis latè cædemque fugamque,
 Dicite, cùm tandem peragrato victor ab orbe
 Alcides olim rediens, hîc littore vestro
 Instituit certos fines, metamque viarum ;
 Dicite, cum rutilis descendens Julius armis
 Primùm intentati perrupit claustra profundî
 Per vestros aditus : an justior inde triumphus,
 Ac quando Angliacus, flammis victricibus, Heros
 Hinc conjuratas truculento milite turmas
 Confregit, lacerasque rates, et signa per amplas
 Sparsa undas, summâ victor lustravit ab arce ?
 Tuque etiam variis distracta O patria curis !
 Si quid mœstus amor, si quid pia vota valebunt,
 Sic etiam strato surgas sublimior hoste .
 Majestate novâ, viresque à vulnere sumas.
 Nec mihi vana fides—jam nunc promissa futuri
 Splendida, Musa videt, lætosque ex ordine mensas.
 Ipsa suam agnoscit jam America fida parentem,
 Jam tibi per longos fines victâ oceani vis
 Submittit vetus imperium, curvasque per oras
 Latè aperit mundi commercia plena remoti.
 Salveto, oh tandem trepidis erepta periclis !
 Æternùm invictâ florescas, Anglia, famâ,
 Dum, velut unda tuam quæ verberat irrita Calpem,
 Incassùm fractâ discordia murmurat irâ.

GUL. L. BOWLES,
Trin. Coll. Oxon.
 1782.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

I BEG leave to send you some Verses, which have, at least, the merit of being composed on the very spot, and of having served to break the tedium of solitary travel.

I am, &c.

C. K.

Cambridge, April 2. 1810.

Elegeia Scripta de Ponto ad Amicum Cantabrigiensem,

6. Non. Novemb. 1806.

I, PETE quamprimùm natalem, litera, terram,

Dicito et hæc ægrâ scripta fuisse manu.

At tu Sarmaticis diductum carmen ab òris

Accipe, sinceræ pignus amicitiae.

Gaudia dum forsàn Rutupina ad littora carpis,

Nescis quot casus, heu ! quot acerba feram.

Aura dabat primò facilis super æquora cursus,

Mox fractura ratem quanta procella furit !

Arva ego lustravi lætus spatiosa Scytharum,

Teque, Agamemnoniæ conscia terra Deæ.

Nunc demissa oculos, lacrymosum pallida vultum,

Flebile quid moerens, O Elegeia, veni.

Corpora paulatim consumit morbus, abestque
 Luminibus somnus, pallor et ore sedet.
 Ditatur medicus spoliis penè inscius artis,
 Inque dies modicæ diripiuntur opes.
 Ah! quoties dixi jam fractus membra dolore :
 (Vix titubans poterat corpora ferre genu ;)
 Sit mihi qui citius morbo succurrat iniquo,
 Sive venena ferat — plurima Pontus habet ;
 Vel certè oppositis nascuntur plurima Colchis,
 Altera, quæ præstet, Phasias adsit, opem.
 Quot densæ Scythico glomerantur in ære nubes,
 Quot nivibus, brumæ sidere, opertus ager ;
 Quot fluctus falso dictus cognomine volvit
 Pontus, cùm Boreas flatibus urget aquas ;
 Crede mihi totidem cruciantur pectora curis,
 Anxietas animum, corpora morbus edit.
 Vim cœli metuo ; immites cohibe, Æole, ventus,
 Et Boreæ imponas fortia vincla, precor —
 Instat hyems — rapidus dicamhe ut frigore constat
 Ister, ut Euxinis stringitur unda vadis ?
 Tu, qui sint populi, quæ sit vicinia, quæris,
 Quæ terræ facies ? accipe pauca, scies.
 Urbem hanc Mileto profugus posuisse colonus
 Creditur, augendæ ductus amore rei.
 Incassum oppiduli quæro vestigia prisci ;
 Miraris portus rursus, Odesse, tuos —
 Hæc terrâ in toto nihil est deformius orbe,
 Nec quereretur casus commodiore loco.
 Si me Parthenopæ teneat, sive aurea Roma,
 Hæc æquâ possim tristia mente pati.
 Vel si Palladiæ me detinuistis, Athenæ,
 Vix ego fortunæ vulnera sæva querar.

Torvi oculi pöpulis, trux vultus, proluxaque barba,
Quæque nequit cultos edere lingua sonos.
• Illis incomti crines, longissima vestis,
Hisque Getas nosces Sauromatasque notis.
Cultor abest, unco qui sulcos vertat aratro,
Occupat et pinguem carduus asper humum.
Arbor nulla viget, cereali munere glebâ
Non r.let, nullo gramine lætus ager.
Hæc terræ facies : nil præter flumina miror,
Præ quibus et Tamesis, Rhenus et ipse, nihil :
Anne Borysthenium memorabo flumen, an Istrum,
Quorum, Nile, undas vincit utrumque tuas ?
Anne Hypanin dicam, crebro qui vortice torquet
Undas ; an cursus, lente Melanthe, tuos ?
Temporibus nostris, hostes neque flumina terrent,
Nec circumjectâ splendida terra nive.
Dira Scythiis rabidus minitatur Gallus ; ab orâ
Hellespontiacâ Thrax fera bella movet.
Hæc metuens Tanais canum caput extulit undis,
Fertur et in mediis contremere Ister aquis.
Tu, forsán dum triste queror, me fortiter ictus
Fortunæ duros vix tolerare putas.
Dicitur et gravidis Peligni gloria ruris .
Has inter gentes succubuisse malis,
Qui novit rerum mutatas dicere formas,
Et mala concinno carmine flere nucis ;
Qui cecinit fastos, teneros qui lusit amores,
Omnium inops, exul, cogitur ire Tomon.
Quæ nox illa fuit, quantum illi frigus inussit
Artus, jam vitæ deficiente face !
Quas fudit lacrymas, quanta et suspiria duxit
Romæ, dilectæ conjugis usque memor !

Fata Getæ vatis plorâsse feruntur iniqua,
 Hirsutæ lacrymis et maduisse genæ.
 Urbs¹ nunc Ovidii præclaro nomine gaudet ;
 Ipsa ruet ; — vatis fama superstes erit.
 Ne tamen invitâ dicar scripsisse Minervâ,
 Pone elego finem, Pieri : jamque vale.
 Dissimilis nostræ tibi sit fortuna, tuæque
 Vela precor felix impleat aura ratis !

DE LA FORMATION DU LANGAGE,

CONSIDEREE DANS LES PLUS SIMPLES ELEMENTS DE LA
 LANGUE GRECQUE.

S'IL avoit fallu que les hommes, pour se former un langage, fussent convenus ensemble des signes, dont ils auroient voulu le composer, jamais ils ne seroient parvenus à faire cette convention, puisqu'elle exigeoit elle-même le secours d'un langage. Le premier moyen qu'ils employèrent entre eux pour exprimer leurs besoins, et qui leur fut inspiré par la nécessité, fut la pantomime ; mais la pantomime ne pouvoit les conduire à convenir entre eux d'une langue parlée, parce que les signes pantomimiques n'ont point de rapports matériels avec les signes vocaux. Les uns s'adressent à l'oreille, et les autres aux yeux ; les uns s'opèrent par la faculté qu'a l'organe de notre

¹ Ovidiopolis ad ostium Tyræ, quam ædificavit illa magna Russorum imperatrix Catharina.

voix d'exciter dans l'air divers frémissements; les autres, par celle qu'ont les différentes parties de notre corps d'affecter des mouvemens divers.

Comment des langues ont-elles donc pris naissance? Par deux moyens que la nature a donnés à l'homme.

Elle a voulu qu'en expirant l'air, nous rendissions des sons, que les grammairiens appellent des voyelles, parcequ'elles ne sont en effet que de simples émissions de la voix; elle a voulu que nous expirassions l'air, de manière à rendre l'un de ces sons plutôt que l'autre, ou à varier le même son suivant les différentes affections dont nous serions pénétrés; elle a voulu enfin que, suivant l'espèce de nos affections, ces émissions de voix fussent plus doucement ou plus durement aspirées. Voilà donc diverses exclamations qui expriment les différentes manières dont nous sommes affectés, et qui, sans autre interprète, les font connoître à ceux qui nous entendent. Voilà donc une première langue, composée seulement de voyelles plus ou moins fortement aspirées.¹ Certaines consonnes qui, dans plusieurs des ces affections, accompagnent ces voyelles, font partie de cette langue. Je l'appellerai *langue naturelle*, parceque nous ne la devons qu'à notre organisation.

La nature a voulu aussi que tout ce qui est susceptible de mouvement causât, par ce mouvement, de l'agitation dans l'air; que l'air agité fît un certain bruit, et que ce bruit pût être imité par nos organes. Voilà un second langage ajouté au premier. Je l'appellerai *langue apprise*, parceque les hommes l'ont apprise en fréquentant la nature, comme nous apprenons une langue étrangère en fréquentant des étrangers.

Si les hommes ont eu d'abord pour langage certaines émissions naturelles de la voix, auxquelles ils ont bientôt ajouté

¹ On émet le son *a* dans la joie, dans l'étonnement, dans la douleur, et jamais il n'y a d'équivoque dans l'expression de celui qui l'émet. C'est ce qui peut nous faire comprendre comment chaque monosyllabe de la langue des Chinois a plusieurs significations.

² Je ne dis pas *aspirées* ou *non aspirées*; car toute voyelle est par elle-même une aspiration. C'est ce qu'ont reconnu les grammairiens Grecs, et ils ont marqué toutes les voyelles initiales d'un signe d'aspiration douce ou rude; mais il y a plusieurs degrés dans la force de l'aspiration rude.

l'imitation des différens bruits, qu'ils ont entendus, il n'y a donc eu d'abord parmi les hommes qu'une seule langue, qu'on peut appeler la langue primitive, et dont toutes les autres sont dérivées.

Cette opinion a été celle de plusieurs savans. Il seroit trop long de déduire ici les raisons, qui ne me permettent pas de l'adopter. Je ne m'arrêterai qu'à une observation fondée sur l'expérience. Soit que les différentes races humaines aient dans l'organe de la voix et dans celui de l'ouïe des différences légères, qui échappent aux anatomistes, soit par quelque autre raison, il est certain que les peuples ne sont pas d'accord dans les plus simples émissions de la voix, que nous appelons des voyelles : *a* (va), *â* (âme), *e* (projet), *è* (succès), *ê* (même), *e* (bretelle), *i*, *o* (homme), *ô* (dôme), *u*, *ou*, *an*, *in*, *on*, *un*, *eu*.¹ D'autres peuples manquent d'une grande partie de ces émissions ; plusieurs ne peuvent prononcer l'*u*, d'autres ne peuvent prononcer l'*ou* ; la plupart n'ont pas la voyelle *eu*. Nos voyelles nasales sont inconnues au plus grand nombre. Nous n'avons qu'un *i* ; les Russes en ont deux. Certains peuples joignent aux voyelles des aspirations plus ou moins rudes. Les Grecs en avoient trois : l'une marquée long temps par notre *h*, et ensuite par l'esprit rude ; l'autre par le *gamma* ; et la troisième par le *khi*. Les Slaves ont l'aspiration du *glagol*, et celle du *klhier* ; les Allemands le *ha* et le *ch*. Quelques-uns ont des exclamations ou interjections, qui leur sont naturelles, et que d'autres ne connoissent pas : telles sont celles des Grecs, *φῆῦ*, *άτταται*, *όττοιοῖ*, *έλελελεῦ*.

Voilà pour ce que j'appelle la *langue naturelle*. Quant à la langue que j'appelle *apprise*, et qui consiste dans l'imitation des différens bruits, elle varie comme les peuples. Chacun d'eux forme à sa manière les onomatopées ou mots imitatifs, soit qu'ils entendent différemment les bruits qu'ils imitent, soit que leur organisation les porte à les imiter d'une manière différente. Quelques langues sont restées enfantines et manquent de plusieurs élémens des nôtres : telles sont certaines langues

¹ Je n'ai pas compté la voyelle *eu*, parcequ'elle n'existe chez nous, que pour les yeux, et qu'elle a tantôt le son de *ai* et tantôt celui de *in*.

de l'Afrique et de la mer du Sud. Les onomatopées de ces langues ne peuvent donc être les nôtres.

Il faudroit savoir toutes les langues originales ou mères, et même avoir fréquenté tous les peuples, pour connoître les émissions naturelles de leur voix, les consonnes qui s'attachent le plus naturellement pour eux à ces émissions dans l'expression des affections de l'âme, et toutes les manières de former les onomatopées.

Mais comme la langue Grecque, et presque toutes celles que l'on parle aujourd'hui dans l'Europe, paroissent se rapporter à une origine commune; comme surtout l'organisation des Grecs paroît avoir peu différé de la nôtre, c'est dans la langue Grecque que je vais chercher les exemples des deux principes que j'ai posés sur la formation du langage.

La voyelle *a* marque l'admiration, la surprise; elle exprime aussi la joie, la plainte, et la douleur. Examinons une partie des richesses qu'a procurées à la langue Grecque cette seule voyelle.

Dans l'étonnement, dans l'admiration, elle se prolonge, et la poitrine exhale beaucoup d'air. De-là vient qu'elle a signifié d'abord seul ce que dans la suite, quand on a eu trouvé les inflexions qui distinguent les verbes, a signifié le verbe *ἄω*, *je souffle*, qui à son tour a produit le substantif *ἄρ*, l'air.¹

L'*a*, dans les mouvemens qui ont de la vivacité, qui donnent quelque peine, qui causent quelque fatigue, se prolonge moins, et est ordinairement suivi d'une aspiration. Ceux des Français, qui ne savent que leur langue et la langue Latine, qu'ils prononcent aussi comme leur langue, connoissent peu les aspirations, et la plupart même n'aspirent pas du tout. Mais les Allemands, les peuples de langue Slavonne, les Espagnols, les Florentins, connoissent des aspirations plus ou moins fortes, et il en est une que plusieurs d'entre eux désignent par la lettre *g*. Le *g* est aussi une aspiration pour les Grecs modernes, et l'on peut croire qu'il en étoit de même pour les Grecs anciens.² Ainsi l'*alpha* suivi d'un *gamma* étoit pour eux un *a*

¹ Ἀδῶ, j'exhale; ἄῶ, je dessèche par le souffle.

² Les Grecs, devant *a*, *e*, *o*, *ev*, prononcent le *gamma* faiblement, mais de la gorge, comme s'ils vouloient se gargariser, et font sentir après cette

suivi d'une aspiration. L'aspiration *αγ*, et avec la terminaison distinctive des verbes, *ἄγω*, a eu un grand nombre de significations différentes. Elle exprimoit l'action de pousser devant soi, de conduire, de porter, d'attirer, de ravir, de briser, de ravager.

Quand on eut donné à l'élément du verbe les formes, qui en distinguent les personnes et les temps, la troisième personne du prétérit passif du verbe *ἄγω*, *ἤκται*, et sans augment *ἄκται*, produisit le mot *ἄκτις*, *rivage*, parceque les côtes de la mer offrent des brisures, des anfractuosités, des enfoncemens, des baies, des portes, des golfes. Le mot *ἄκτις*, *rayon*, a la même origine, parcequ'un rayon semble fendre et briser les nuages, à moins qu'il ne vienne de la syllabe imitative *ακ*, dont nous parlerons plus bas.

En parlant des inflexions figuratives des noms, des verbes, et de leurs temps, nous nous éloignons beaucoup de la langue naissante. Pour elle, le nom, le verbe, et ses temps n'avoient rien qui les distinguât entre eux ; ils n'avoient d'autre forme que leur élément constitutif : ainsi l'*a* suivi d'une aspiration exprimoit toutes les idées représentées par les différens mots que nous venons de rapporter.

La même aspiration *αγ* suivie d'un *a*, marque la joie, l'admiration, *aha*. De-là *ἄγμαι*, *j'admire*, ou plutôt *j'éprouve* un sentiment d'admiration, de surprise mêlée de joie : *ἀγάα*, *je révère*, parceque l'objet qu'on révère est celui qui inspire de l'admiration. De ce verbe sont dérivés dans la suite *ἀγαθός*, *digne d'être révéré*, *bon*, *brave*, *généreux* ; *ἀγάλλω*, *j'orne*, *je pare*, parcequ'on se plaît à orner ce qu'on révère, et *ἀγαλμα*, toute espèce d'ornemens, de *parure*, et même la *statue* d'un dieu, parceque c'est révérer une divinité que de lui ériger une statue.

C'est aussi de l'aspiration *αγ* qu'est venu le mot *ἄγος*, *admiration*, *forfait*, *expiation* : acceptions qui paroissent contraires entre elles, et qui se lient par le rapport qu'ont

lettre nue aspiration, comme si elle étoit suivie d'une *h*. Ainsi *ἄγω* se prononce *ā-ghw*. Devant *ι*, *υ*, *ι*, &c. il se prononce comme un *i* : *λίγι*, *λίμ-*
ἀρπαγι, *ἀρπαγι* - *ήγια*, *ἄια*. Voyez la Méthode pour apprendre les Principes de la Langue Grecque vulgaire, par le P. Thomas.

ensemble l'admiration et l'horreur; elles sont toutes deux mêlées d'étonnement.

C'est encore la même racine qui a produit l'adverbe *άγαν*, beaucoup, parcequ'une grande quantité excite la surprise.

La voyelle *a* peut être précédée ou suivie d'une aspiration plus forte que le *gamma*; c'est celle que les Allemands désignent par le *ch*, et que les Grecs exprimoient par la lettre *χ*.

La voyelle *a*, précédée de l'aspiration que représente le *χ*, fait ouvrir considérablement la bouche, et y cause un grand vide. De-là *χάζω*, *χαίω*, bâiller, regarder avec de grands yeux, offrir une grande ouverture, un grand vide, et plusieurs autres mots, noms ou verbes, qui expriment la vacuité, la privation, le besoin, aussi l'action de se retirer, parcequ'on laisse vide l'endroit d'où l'on se retire.¹

La même voyelle, suivie de la même aspiration *αχ*, exprime un sentiment douloureux, et de cette exclamation se sont formés les mots *άχ*, douleur, *άχ*, je souffre; *άχ*, poids, fardeau, et tous les dérivés de ces mots.

L'exclamation *ai* ne paroît pas être plus difficile à l'organisation de l'homme que celle en *a*; *ai* exprime la plainte, et souvent elle se répète plusieurs fois. De-là le verbe *αἰάζω*, je gémis; *αἰώ*, triste.

Mais le premier produit de cette exclamation a été le verbe *αἶω*. Considéré comme une expression de la souffrance, il se trouve dans son dérivé *αἰάζω*, je maltraite, je fais pousser des gémissemens, et dans les mots *αἶω*, souffrance, *αἶω*, Parque, destinée, dernier instant de la vie, *αἶω*, demeure des morts, et *Pluton* qui règne sur eux.

¹ De *χάω*, *γάζω*, le chaos. Du même verbe, a été formé aussi *Ελλεινω*, *χάω*, *χυνάω*, *χαίω*, je suis vide, j'ai le vide, j'ai du vide; *χάζω*, je m'éloigne, je suis capable de contraindre; *χαίω*, venir de *χαίω*, et conservant la même signification, *χαίω*, besoin, *χαίω*, vide, c'est-à-dire, l'état d'un homme qui reste grandement ouvert, *χαίω*, l'acte, *χαίω* est le verbe qui exprime cet état. Il s'en faut bien cependant que la racine *α* soit l'une des plus fécondes: ce qui montre comment une langue très-abondante a pu se former d'un petit nombre d'elemens.

Le verbe *άιω* n'est quelquefois que l'expression du souffle, et se montre comme synonyme d'*άω*.¹ Le souffle étant regardé comme le principe de la vie, le verbe *άιω* a aussi signifié *sentir*, parceque vivre est sentir, et qu'il semble n'y avoir plus de sentiment. D'*άιω*, en ce sens, est venu *άίσθω*, *άισθάνομαι*, *je sens, j'entends, je comprends*; de-là est aussi venu *αἷμα*, le sang, parcequ'on a attribué au sang la chaleur du souffle, ou esprit vital. Comme la première acception du verbe *άιω* est l'expression du souffle, l'impétuosité du souffle de l'air a fait donner à ce verbe l'expression d'un mouvement rapide et impétueux comme le vent; est ce qu'on reconnoît à son dérivé *άίτσω*, *je me porte, je me lance avec impétuosité*. L'impétuosité des mouvemens de la chèvre a fait nommer cet animal *άίξ*. De-là est venu le mot *αἰών*, qui signifie *siècle*, et qui, avant que les hommes eussent l'idée d'un siècle, a signifié une période indéterminée de temps. Le temps fuit avec la rapidité d'un souffle impétueux. Aussi le mot *αἰών* signifie-t-il quelquefois la vie.

Nous nous sommes peut-être arrêtés trop long-temps sur les différentes significations et sur les produits du son *a*; mais nous sommes loin d'en avoir épuisé toute la fécondité.

La nature a voulu que le son *e* exprimât la plainte, dans ce sens il est d'ordinaire plusieurs fois répété. Il est difficile de trouver pourquoi les Grecs, ou le peuple dont ils tirèrent leur origine, firent de ce même son le signe de l'existence. Seroit-ce parceque l'homme marque le premier instant de son existence par la plainte, et que son organe encore foible exprime cette plainte par le son *e*? Il est plus vraisemblable que, sous le rapport de l'existence, ils n'ont considéré dans l'élément *e* que l'expression d'un souffle doux et bienfaisant, et qu'ils lui ont fait signifier ce que nous exprimons par *respirer*.

¹*Εω*, *εἶμι*, *ἔμμι*, *εἶμι*, signifie *je suis*. Avant que la langue eût des inflexions destinées à distinguer les différentes parties

¹ — *Ἐπεὶ ἔδοξεν αἰὼν ἔστω.* *Iliad. lib. xv. v. 252.*

Parceque je soufflois mon ame, c'est-à-dire parceque je croyois rendre le dernier soupir. D'où Eustathe dérive *ἀσθίνα*, et d'*άιω*, *άισθω*. *ε. 61. v.*

du discours, le même son *e* étoit le verbe *exister*, le pronom personnel indéterminé *soi*, et le pronom possessif de la troisième personne. Dans ce dernier sens il a pris la terminaison *ος*, *εος*, *sien* ; il est resté pur, comme pronom personnel, *ε*.

Il n'est pas étonnant que le son *e*, ayant été regardé comme l'expression de l'existence, soit devenu celle du bien physique et moral. Ainsi l'on trouve plusieurs fois dans Homère le génitif pluriel *ἐξων*, que signifie *les biens*. On trouve chez le même poëte le mot *ἐῖς*, qui de même qu'*εἷς*, paroît signifier bon.¹

La même racine *ε* produit le mot *ἔαρ*, *printemps* : c'est la saison où nous sentons le mieux le plaisir d'exister, c'est celle où la nature se prépare à nous rendre heureuse l'existence, c'est celle, où le souffle de l'air est le plus agréable. Suivant Eustathe et le grand Etymologiste, le mot *ἔαρ* signifie aussi le *sang* et le *souffle*. Il vient donc en effet du son *ε*, considéré comme l'expression du souffle,² et fait soupçonner l'ancienne existence du verbe *ἐζω*, *je souffle*, qui ne se trouve plus que dans le sens de *permettre*, *laisser faire*.

Quand on n'a pour tout le fonds de la langue que des voyelles, on est obligé de leur donner une signification très-étendue : ainsi *ε* a signifié aussi *dire*, *parler* ; *ἔω*, *ῥῆμι*, *ἔρημι*, *dico*, *loquor* ; *ἔξι*, *ῥῆξι*, *dixi*, *dixit*.³ Quelque hasard a pu diriger ces institutions du langage, et la même voyelle a pu exprimer des sensations différentes et même contraires. On rit sur

— *ἔως*, *εἰς* *ἔω*. *Iliad* lib. XXIV. v. 528.

— *ἔως*, *εἰς* *ἔω*. *Ibid.* lib. I. v. 393.

— *ἔξι*, *ταῖς* *Ἀρχαῖς*. *Ibid.* lib. XII. v. 186.

On trouve *ἔως* *ταῖς* *Ἀρχαῖς*, *Odys.* lib. VIII. v. 525. et dans la *Théogonie* d'Hésiode, v. 46. mais il est reconnu que le commencement de ce dernier poëme, jusqu'au vers 116, a été ajouté postérieurement par un poëte qui a taché d'imiter Hésiode, et qui aura pris le mot *ἔως* dans Homère. *Vide* Fr. Guicti nota in *Theogoniam*.

² Voilà qui appuie fortement mon opinion sur l'origine du son *e* pris pour signe de l'existence.

³ *Vide Etym. Mag.* p. 416.

les quatre voyelles *a, e, i, o*. On se plaint sur les trois voyelles *a, e, o*. Comment a-t-on pu s'entendre ? Nous l'avons dit. On s'est entendu, parceque l'émission de l'*a* qui rit est bien différente de celle de l'*a* qui se plaint. On s'est entendu, parceque la société étoit composée d'un petit nombre d'individus. On s'est entendu par l'habitude, comme la nourrice entend la langue de son nourrisson.

Le son *i* partage souvent avec le son *e* une même signification. Tous deux expriment le mouvement progressif que nous rendons par les mots *marcher, aller*. En retranchant l'inflection finale qui figure l'infinitif dans les mots ἔναι, ἵεναι, ἵμεναι, il ne reste que la voyelle *i*, *aller*, et c'est tout ce qui appartient à la langue primitive. Il en est de même en Latin : *ire* (aller), *e-o* (je vais), *i* (va).

Avec une aspiration rude, les deux sons *ε, ι* signifient *envoyer, jeter, lancer, poser, vêtir* : ἔω, ἔριμι, j'envoie, je lance, je vêts, &c. εἶμα, ἐσθής, vêtement ; ἱμάτιον, manteau. De-là aussi ἔσις, inusité, action de placer, placement : d'où vient le composé συνέσις, faculté de placer ensemble, intelligence, parceque l'intelligence consiste à bien placer les idées, à les coordonner. De-là est encore venu ἰσθῆμι, désirer ; parcequ'on se jette, on s'élance, au moins par la pensée, vers l'objet qu'on desire.

Ces mêmes élémens *ε, ι*, donnent ἕζω, ἵζω, placer, asseoir ; ἕζομαι, ἵζομαι, je m'assieds. ¹

On ne doit pas être étonné de voir le même élément signifier *envoyer, lancer, placer, asseoir* : ces différentes actions sont l'effet de mouvemens qui ont entre eux de la ressemblance, quoique plus forts, ou plus doux. C'est ainsi que du verbe *mittere* (envoyer) les Français ont fait leur verbe *mettre*, qui signifie *placer, poser*.

Le son *ι*, suivi d'une autre voyelle, a produit chez les Grecs un grand nombre d'exclamations qui exprimoient la douleur, la joie, l'indignation, le mépris, la vénération : ἰα, ἦ, ἰαῦ, ἰεῦ, ἰώ. De cette dernière exclamation est venu le mot

¹ Ce seroit un assez long travail que de rassembler et de compter tous les mots, qui, dans la langue Grecque, dérivent des deux sons *ε* et *ι*.

ἰάη, *voix, clameur*; l'exclamation ἰά, devenue nom substantif, a eu la même signification.

Comme l'explication ἡ exprime la joie, que la joie est ordinairement accompagnée de force, et qu'elle exige même le degré de force nécessaire à la santé, ἰα a aussi signifié *la force*. De-là le verbe inusité ἰάω, dont l'ancienne existence est prouvée par celle des verbes ἰζήω, *j'égaie, j'échauffe, je suis gai et florissant*; ἰάμαι, *je guéris*.

L'exclamation ἰά, ἱέ, ἱή, a pu produire l'ancien nom de Dieu, ἱεῶ, d'autant plus qu'elle paroît avoir été religieuse, comme on le voit par ἱή Ηιεῶ, qui se prononçoit dans le culte d'Apollon.

L'exclamation ἰά a produit le verbe ἰάλλω, qui ne se trouve plus que dans son dérivé ἰαλλμός, *tumulte*.

ο et η ont été l'expression d'une action, d'un mouvement qu'accompagne quelque difficulté, qui cause quelque peine, comme l'action de porter, celle de pousser. Le verbe ἔω ne se trouve plus, mais on trouve son dérivé ἔω, ἔέω, *je remue quelque chose, je pousse avec effort*. Du prétérit de ce verbe s'est formé ἔωα, qui se trouve dans le composé ἔωαα, *je chasse et je poursuis*.

De l'exclamation η vient ἔω, *je porte*, qui signifie aussi *je pense*, parcequ'il n'est rien que l'on porte plus constamment avec soi que sa pensée.

Les anciens Grecs exprimèrent par le son υ l'écoulement d'un fluide, et firent le verbe ὑέω, *pleurer*. De-là semblent être venus ὑδάς, ὑδός, ὑδωρ, *l'eau*, et le verbe ὑέω, *je chante*; parceque les sons, dans le chant, semblent couler comme un fluide.

Indépendamment des sons purs dont les signes portent le nom de voyelles; il y a des combinaisons de voyelles et de consonnes si naturelles à l'homme, qu'il a dû les énoncer de lui-même, sans recourir à l'imitation. Il n'est donc pas nécessaire de chercher des onomatopées dans les mots qui sont dérivés de ces combinaisons si faciles.

Les deux syllabes de ce genre qui doivent obtenir la première place, sont celles, que nous entendons les enfans prononcer d'eux même les premières, *pa* et *ma*.

Pa, chez plusieurs peuples, signifie le père. Comme les hommes sont fort attachés à la propriété, cette syllabe, qu'ils prononcent aisément, est aussi celle par laquelle ils l'ont exprimée : *πα*, *πάω*, a signifié *je possède* ; il a aussi signifié *je presse*, *πάσσω*, dérivé de *πάω*, parcequ'on presse, on entasse, on serre ce qu'on possède. Le même verbe a encore exprimé l'action de paître, parceque les troupeaux furent une des premières possessions de l'homme. De-là *πάομαι*, *je me repais*, *je me nourris*, *je mange*, et *πάσσομαι* dérivé de *πάομαι*. De la troisième personne du prétérit passif *πεπάται*, et sans augment, *πάται*, s'est formé le mot *πατήρ*, le père, idée qu'avoit d'abord exprimée la seule syllabe *πα*, ou cette même syllabe redoublée. Avec la terminaison Eolienne en *σκω* il a produit *πάτσκω*, *je fais paître*, &c.

Quoique la syllabe *πα* ait signifié père, elle paroît avoir réciproquement signifié enfant, et avoir produit le mot *παῖς*, parceque le père aura employé pour désigner l'enfant la première syllabe qu'il lui entendoit prononcer, ou peut-être parceque le père presse son enfant dans ses tendres caresses, ou bien encore parceque son enfant est sa propriété la plus chère. On sent bien que, dans une telle matière, je dis quelquefois ce qui me paroît vraisemblable, sans prétendre le donner pour certain.

La syllabe *μα* a signifié la mère et la grand'mère, *μάμμη*, *μάμμα*, et le verbe *μαμμάν*, parler à la manière des enfans. *Μάω* a exprimé, comme *πάω*, l'action de manger de *se nourrir* ; c'est ce qu'indique le verbe *μασῶμι* ou *μασῶμαι*, formé du futur de *μάω*. Il exprime aussi un sentiment de sollicitude et l'action de chercher avec empressement. Il a dû cette acception à la sollicitude d'une mère pour son enfant, à sa recherche de tout ce qui peut lui plaire et apaiser ses douleurs.

De *μάω* sont venus les substantifs *μαῖος* et *μαστὸς*, le sein de la mère, et *μαῖζα*, sorte de pâte nourrissante.

¹ Comme les enfans prononcent souvent *βα βα*, le verbe *βίβω* a eu la même acception.

De la syllabe *va* est venu *ῥάνη*, *la tante*. De cette même syllabe se sont formés les verbes *ῥάω*, *ῥαίω*, *je coule*, *je nage*, *j'habite*, et le substantif *ῥᾶμα*, *fluide*, *liqueur*.

La syllabe *πi* ne semble guère plus difficile à prononcer que la syllabe *πα*. Nos enfans la redoublent pour exprimer un besoin naturel; c'en étoit un aussi qu'elle exprimait chez les Grecs: *πίω*, *je bois*. La syllabe *πo* avoit le même sens, comme on le voit par les mots *πόσις*, *πότος*, *πῶμα*, *boisson*. Les syllabes *πε* et *πο* exprimèrent aussi des idées relatives à la generation, *πέος*, *πόσις*. La syllabe *πο* finit par s'appliquer à quelque ouvrage que ce fût, parce qu'on produit, et qu'on engendre en quelque sorte ce que l'on fait: *ποιᾶ*, *ποιέω*, *je fais*.

Je passe à des mots primitifs d'un autre genre, dont il n'est pas besoin de chercher l'origine dans les onomatopées, et qui ont dû leur naissance à la nature de notre organisation. Il suffira de rapporter un petit nombre de ces mots.

Une substance en putréfaction nous remplit la bouche de ses exhalaisons infectes, et nous oblige à rejeter cet air impur, ce qui nous fait prononcer *πv*. De cette syllabe vient le verbe *πύω*, qui signifie faire pourrir.¹ Du verbe *πύω* a dérivé *πύθω*, qui est plus en usage et qui a le même sens.

Si l'on ne fait que cracher la salive, ce qui arrive dans le dégoût, dans le mépris, on fait entendre le son *πv* ou *πtv*, d'où est venu *πτύω*, *je crache*: mais si l'on tire avec effort de sa gorge une épaisse mucosité, on fait entendre le son *χγεμ* d'où les Grecs ont fait *χγέμπτουμι*, *je crache*. Dans la même circonstance on fait entendre aussi le son *cra*, d'où nos pères ont fait le verbe *cracher*.

Pour s'éviter le dégoût de recevoir un air fétide, et la peine de le rejeter, on le repousse loin de sa bouche en lançant un flux d'air, ce qui fait prononcer *φi*, *φευ*, *φv*. De cette forte effusion d'air le verbe *φύω* a signifié d'abord *je souffte*, comme on le voit par *φυσάω*, formé du futur de ce verbe. Il a signifié ensuite, par extension, *je répands*, *je mets au jour*, *je produis*, *j'engendre*; la nature, qui est la grande génératrice, a été

¹ On trouve le futur du verbe *πύω*, dans l'Iliade, liv. iv. v. 174. . . . Σ. 3 δ' ὁστ' αὖ
τύου ἀπὸ Κηφύης ἢ Γεφύης.

nommée φύσις. C'est qu'en émettant ses productions, elle semble les souffler hors de son sein. De φύω sont dérivés φύς, le père; φύς, graine, germe; φύω, j'engendre, je produis. Je crois que le mot ἀπὸ φύς, père, vient aussi de φύω; ἀπὸ φύς pour ἀπὸ φύων ou φυσάων, celui qui souffle hors de lui.¹

Je n'ai parcouru qu'une partie des mots, qui appartiennent à ce que j'appelle la *langue naturelle*, et j'en ai déjà trouvé plus qu'il n'en faut pour former le vocabulaire d'hommes sauvages qui n'ont que des besoins très-bornés et aucune industrie.

Je passe à la partie du langage naissant, que j'ai appelée *langue apprise*, parce que la race d'hommes qui a donné naissance aux Grecs en a formé les mots en imitant les différens bruits de la nature. Les peuples ont tant varié entre eux dans la manière d'entendre et d'imiter ces bruits, et souvent aussi ces imitations ont subi avec le temps de tels changemens, qu'on ne peut se flatter de reconnoître toutes les onomatopées. Je me contenterai d'en rapporter quelques unes.²

¹ Ἀπὸ φύς. (Theocr. Idyl. 15. v. 15.) Ἀπὸ φύς πύσιον. (Schol.)

² Les Grecs expriment le bruit du tonnerre par βρον (βροντή); les Slaves, par gram; les Latins, par ton (tonitru.) Nous exprimons le bruit des grosses monches par bour (bourdon, boardonner); les Grecs l'exprimoient par βρυ (βρυβίω.) Ils ont rendu la voix du cheval par γρυμ (γρυματίζω), les Latins l'ont exprimée par hin (hinnire), et nous l'imitons par heu (hennir).

Notre organisation ne nous permet pas d'imiter parfaitement les différens bruits que nous fait entendre la nature. Nous ne les imitons qu'à peu près, et il y a des différences dans la manière dont les entendent ou les imitent les différens individus. Les organes encore novices d'hommes sauvages qui commencèrent à se faire une langue en imitant des bruits naturels, durent produire une imitation encore plus imparfaite. Ces hommes n'avoient pas les organes plus exercés que ceux des enfans qui commencent à parler. La manière dont les enfans imitent ce qu'ils entendent, nous peut apprendre quelle fut celle des sauvages. Je vais placer ici ce que j'ai appris d'un enfant de quinze mois que j'ai observé depuis le moment de sa naissance.

Vers cinq ou six mois, il prononça de lui même *boubou*, *abou*; ce qui nous montre comment *abou* signifie père en Arabe. Comme l'enfant n'entendoit pas prononcer ce mot autour de lui, il cessa de l'employer, et l'oublia.

Quelque temps après il prononça les syllabes *ma* et *pa*, que souvent il redonnoit. Je crois que la syllabe *ma* fut prononcée la première. Je ne lui ai jamais entendu prononcer les syllabes *ata*, qui signifient père sur une grande étendue du globe.

Plusieurs animaux ont tiré leur nom de leur cris : ainsi dans le nom du bœuf, *boeuf*, les Grecs n'ont fait qu'imiter le mugissement de ce quadrupède.

Il entendit souvent nommer la poterie, appelée *Dacil* ; Il forma de-là le mot *tao*, et ce fut le nom qu'il donna à toutes les femmes qui avoient un costume à peu près semblable.

Une servante nommée *Claudine* fut pour lui *Dadi*, et ce fut le nom qu'il donna à toutes les femmes auxquelles il trouvoit quelque ressemblance avec cette *Claudine*. Il l'appliqua sur-tout à une laitière chez laquelle il alloit tous les soirs prendre du lait nouvellement trait. *Dadi* signifiait, dans sa langue elliptique, *allons chez la laitière*.

Du mot *bonne* il fit *bô* ; il dit *ma* pour *ma bonne* ; *bo noman* pour *ma bonne maman*.

Il prit goût au sucre : il en demanda souvent, et de ce mot il fit *ut*.

Ayant entendu des charretiers prononcer *hue*, il appela *huc* les chevaux et toutes les sortes de voitures. Des femmes lui apprirent à nommer le cheval *dada* ; mais les voitures continuèrent de s'appeler *hue*.

Dans le mot *cuisse* il ne fut frappé que de la lettre *s*, et la prononça seule, en appuyant la langue contre les dents supérieures, sans y joindre le son d'une voyelle. Dans la suite, comme on lui disoit souvent *qu'est-ce que c'est que cela?* en lui montrant des cerises, il les appela *quessissa*. Cette observation nous montre comment une suite de mots affectes forme quelque fois un seul mot en passant dans une langue étrangère. Ainsi les Turcs ont formé le mot *Stamboul*, nom qu'ils donnent à la ville de Constantinople, en entendant des Grecs répéter souvent *εὐχαριστία*, *a la cille*. On a souvent dit à l'enfant dont je parle, *Prends garde à ta tête*, et de-là il a formé le mot *tatete* pour *tête*.

Du mot *rache* l'enfant a fait *iaa*. Cet exemple suffit pour montrer comment il change les mots qu'il suit, et comment il en retranche souvent les consonnes. Il en est dont il fait des aspirations, un cochon a été pour lui un *hohon*.

Il ne connoit encore d'autre verbe que *boire*, qu'il prononce *here*, et dont il est vraisemblable qu'il fait un substantif. Tous les verbes forment des ellipses dans sa langue. *Nanan papa* signifie, *j'ai mangé du nanan* que m'a donné *papa*, ou *je veux être porté dans le cabinet de papa*, pour lui demander du *nanan*. *Hue maman* signifie, *j'ai été ou j'irai en carrosse avec maman*.

Pour sentir combien il est difficile de reconnoître les onomatopées ou les noms empruntés d'une langue par des étrangers, et sur-tout par des sauvages, il faut se rappeler que le nom de Bougainville fit *Patgréri* pour les Taïtiens.

Une langue pourroit donc être composée toute entière d'onomatopées, sans qu'il fut aisé d'en reconnoître aucune. Une langue pourroit aussi être empruntée de celle d'un autre peuple, sans que ce peuple en entendit un seul mot. Celle dernière proposition est prouvée par le mot *quessissa*, signifiant des *cerises* dans la langue de l'enfant de quinze mois ; elle l'est par une autre expression de notre enfant, non plus de 15 mois, mais de seize. Il a vu souvent passer la gendarmerie d'élite, et il a entendu dire que c'étoit la troupe de Bonaparte : depuis ce temps il appelle tout soldat *Bnapate*. On lui a dit que les soldats fai-

Kpa, kpe, kei, kpo, sont devenus par l'imitation l'expression de différentes sortes de bruits : *κράζω*, je craque ; *κρέκω*, je rends un bruit désagréable et importun ; *κρίζω*, je fais le bruit d'un essieu mal graissé ; *κρώζω*, je croasse comme un corbeau. Le nom même du corbeau, *κόραξ*, est une imitation de son cri. *Κραυγή*, clameur rauque, violente vocifération ; *κρατίζω*, je vocifère.

On a donné une cresselle à l'enfant dont j'ai parlé dans la dernière note. Il avoit alors dix-sept mois. Il a eu quelque peine à faire jouer cet instrument ; mais aussitôt qu'il y est parvenu et qu'il en a eu observé le bruit, il l'a appelé *crierac*.

Paγ, γηγ, ζακ, expriment le bruit de quelque chose qui se brise ou se déchire. De-là *έήγω*, *ρήγνυμι*, *ρήγνύω*, je brise ; *έίταγον*, imparfait de l'inusité *έάγω*, qui a le même sens ; *έάκος*, haillons, vêtemens déchirés.

Πατα imite le bruit que l'on fait en frappant quelque chose : *πατάω*, *πατάσσω*, je frappe. Il exprime aussi le bruit que l'on fait en frappant la terre dans l'action de marcher. De-là *πατάω*, je foule aux pieds, je marche, et *πάτος*, promenade, d'où les péripatéticiens ont tiré leur nom. Nous disons, dans le langage trivial, en parlant d'un cavalier, *il va patata patata*. C'est peut-être aussi de *βα*, syllabe voisine de *πα*, qu'est venu *βάω*, *βῆμι*, je marche.

Πλα, *πλη*, représentent aussi le bruit de certains coups : *πλάγω*, *πλήγω*, *πλήσσω*, je frappe ; *έπληγουν*, qui prouve l'ancienne existence de l'inusité *πλάγω*, comme *έπληγουν* prouve celle de *πλήγω*. *Πληγή*, en Eolien et en Latin *πλάγα*, *plaga*, (coup, blessure.)

Les syllabes *ζα*, *ζι*, et même *ζω*, paroissent avoir été regardées comme ayant quelque rapport avec le bruit de l'eau bouillante, ou d'une substance brûlante qui tombe dans l'eau. *Ζέω*, j'éprouve une grande chaleur, je bous. Cette idée de chaleur a été étendue à la chaleur vivifiante, dont l'absence amène la cessation de la

soient *pon pon*, et quand il entend tonner et qu'en lui demande ce que c'est que ce bruit, il répond que c'est *Boasple*. Cela est lié ; car il faut bien que les idées qui ne sont pas primitives soient liées avec d'autres dont elles résultent. Mais supposons un peuple à la place de l'enfant. Qui trouveroit jamais les chaînes par lesquels il auroit tiré de la langue Française le nom qu'il donneroit au tonnerre et celui qu'il donneroit aux déises ?

vie : ζάω, *je vis* ; ζωή, *la vie* ; ζῶον, *tout ce qui vit*. De-là vient aussi le nom de l'auteur de la chaleur vitale, de l'Etre qui préside à l'air vivifiant, ζήν, ζεύς, ζεύς, *Deus, Dieu*.

Le mot φλόξ, *flamme*, s'est aussi formé par imitation.

Les vagues de la mer frappant contre un rocher ou contre les flancs d'un vaisseau, font un bruit qui est assez bien imité par la syllabe φλοι. De-là φλοῖστος, *le bruit des vagues de la mer*. C'est à peu près de la même onomatopée que les Latins ont fait *fluo* (*je coule*), *fluctus* (*flot*). La syllabe φλυ a été pour les Grecs l'expression du bruit de l'ébullition : φλύω, φλύω, *je bous* ; φλυαία, *bagatelle, niaiserie, paroles vides de sens* ; qui ne font qu'un vain bruit, tel que celui de l'eau bouillante.

Les syllabes φα, φε, φη, φθ, φυ, expriment l'écoulement d'un fluide. Ainsi φάω a signifie *je verse, je répands, j'arrose*, et le dérivé φάτω a la même signification.

La même syllabe exprime assez bien aussi le bruit de quelque chose qui se brise ou se déchire ; ce qui a donné au verbe φάω le sens de *briser, déchirer*, comme le prouve son dérivé φάσκα.

Φ est à peu près le bruit d'une eau qui coule paisiblement entre des cailloux. C'est la signification propre du verbe φέω, et par extension il signifie l'écoulement de la parole : φέω, *je parle* ; φήμις, *discours*, et, par excellence, *mot remarquable* ; φήτωρ, *orateur*.

De la syllabe φη vient φήν, *promontoire, cap, montagne*, dont le pied s'avance dans la mer et est battu par les vagues. On peut rapporter à cet élément le mot φίζα, *racine*, parceque la racine semble s'étendre et couler sous terre comme un fluide.

Φθ exprime un écoulement plus bruyant et plus impétueux que φη. Φθώ, *le courant d'un fleuve* ; φθός, φθών, *le bruit des vagues de la mer*.

Φυ désigne un écoulement plus difficile ; c'est celui de quelque chose que l'on traîne, et que de cette manière on force à couler : φύω, *je tire*. Cependant les syllabes φυ et φευ ont exprimé simplement l'écoulement de toute substance fluide, comme on le voit par les mots φύσις, φύμα, *flux, courant*.

La syllabe φη exprime le bruit d'un corps qui fend l'air à travers lequel il est lancé : φήτω, *je darde, je lance avec force*.

La syllabe *πιπ* ne s'éloigne pas beaucoup de la signification de la syllabe *ριπ*; elle exprime de même le bruit de l'air qui cède à la chute d'un corps : *πίπτω, je tombe*. La syllabe *πε* a eu la même expression. L'ancienne existence du verbe *πέω, je tombe*, est prouvée par le futur *πέσω*.

La syllabe *δουπ* exprime une chute pesante : *δοῦπος, lourde chute*; *δουπέω, je fais du bruit en tombant lourdement*. Les deux syllabes *αρα* imitent le bruit que font des corps durs et sonores qui se choquent; onomatopée qui me semble plus expressive que celle des françois, *cliquetis* : *ἀράβρης, bruit perçant et semblable à celui des armes qui se heurtent*. Homère a dit dans un vers imitatif :

Δούπησεν δὲ πέτων, ἀράβησέ τε τεύχε' ἐπ' αὐτῷ.

Il fit doup en tombant, et ses armes firent ara sur lui. Dans ce vers, l'onomatopée est relevée par la terminaison. Dans notre langue les onomatopées ne sont souvent qu'une grossière imitation du bruit naturel, employée adverbialement. *Il tombe pouf, il va dar dar dar, il frappe pan pan pan, il brise tout patatra*. Ce n'est pas là le beau côté de notre langue; mais nous avons de bonnes onomatopées dans les mots *tomber*, quand la chute est pesante, *briser, casser, fracasser, piquer*, et mille autres.

Les deux syllabes réunies *ταρα* imitent à peu près un bruit confus, de plusieurs voix, de plusieurs mouvemens. De-là *ταραχή, tumulte*; *ταράσσω, je trouble, je mets en confusion*.

La syllabe répétée *λαλα* rend assez bien un babil dont on n'entend que le bruit, d'où s'est formé le verbe *λαλῶ, je parle*.

La syllabe *ακ* ne représente pas mal le bruit d'un instrument pointu qui perce une substance mince et sèche, telle qu'une peau, un parchemin. De-là *ἀκὴ, pointe*, et même *ἄκος, qui ne se trouve pas chez les Grecs, mais qui se trouve encore chez les Latins, acus, (aiguille)*. Du nom de l'instrument, s'est formé le verbe *ἀκέω, ἀκέομαι, je raccommode la santé, je guéris*. L'idée de pointe, qui appartient au sens du toucher, a été transportée par les Latins au sens du goût. Du mot Grec *ἀκὴ, pointe*, ils ont fait le verbe *aceo, acesco (je deviens aigre)*, et le nom adjectif *acidus (a ide)*. C'est ainsi qu'en parlant

d'une substance acide nous disons qu'elle est d'un goût piquant; nous disons même, dans le langage trivial, une *sauce pointue*, Nous disons aussi qu'une beauté, une physionomie est *piquante*, et qu'un homme a du *piquant*, de la *pointe*, dans le style ou dans l'esprit.

Je pourrois aisément rendre ce morceau plus long; mais il n'est pas nécessaire de tout dire, pour en avoir dit assez.

PIERRE CHARLES LEVESQUE.

ORIENTAL NOTICE.

Journal d'un Voyage, &c. "Travels in Asiatic Turkey and Persia, during the Years 1807 and 1808. Svo. Paris, 1809.

WHATEVER merits or defects may be discovered in this little work, it is, at least, offered to the public without any appearance of vanity or presumption; for the author announces it as the simple narrative of a courier marking the distances of places and the population; he acknowledges his total ignorance of the eastern languages, and declares himself indebted to the Catholic Georgian prince, Timurat Mirza, for an Italian, Persian, and Turkish Vocabulary, which occupies fifty pages of this volume.

The French government thinking it expedient that an ambassador should proceed to the court of his Persian majesty *Feth Ali Shah*, a very numerous mission was accordingly dispatched from Constantinople in September, 1807. consisting of General de Gardane, the principal, three secretaries of legation, and twenty-three other persons, most of whom were engineers and military officers. They passed through the

country formerly called Bithynia, and through Armenia, Georgia, &c. on their way to *Teheran*, a city in the north of Persia, where the king has chiefly resided since his accession to the throne. A few extracts will suffice to show the manner, in which our author made his notes every night, of the transactions or observations of the preceding day.

“ Six ¹ hours and a half from Irman-Kieui to Krisguezerler, sixty houses. Valley covered with wild fruit trees, herds, and flocks. This country produces wheat and barley; the twelfth of October, 1807. snow a foot deep. Eight hours from Krisguezerler to Mellem, eighty houses. Generosity of the inhabitants, who kindly furnish us with food and lodgings. Ten hours from Mellem to Kulleyhissar, on a river of the same name, with a bridge; sixty houses. We had been all day in snow and amidst woods. The fortress on a mountain commands the village, which is surrounded with gardens and vineyards; corn fails here; the people reputed thieves; yet we came amongst them in wet clothes, which they obligingly dry for us, and we do not discover that any thing has been stolen.”

“ At ² some leagues from Trebisonde, on the Lori side, is a mountain called the *Silver House*, from a mine supposed to be there. Five hours from Lori to Tolos, thirty-five houses. Trade in horses; some sold for fifteen hundred piastres, and much esteemed; the inhabitants pay annually to Issouf Pacha a hundred piastres. The Persian ambassador has in his train two or three women, whom he purchased at Constantinople, and who, after having travelled on horseback seven or eight hours, are employed in cookery when they halt.”

“ Seven ³ hours from Eledgia to Erzerum. One hundred and thirty thousand inhabitants, of whom five hundred are Catholic Armenians. We find here an escort of twenty-five mounted men, commanded by an officer, who presents, from Issouf Pacha, to the ambassadors of France and Persia, a horse covered with trappings embroidered with gold and pearls, for their entrance into the city. In spite of a very cold north wind, the Persian ambassador thinks it a matter of dignity

to proceed with a slow pace. Erzerum is badly built, and the streets are extremely dirty; on the ramparts is a house in ruins, which served for those afflicted with the leprosy. At this very time the plague depopulates the town, from twenty to five and twenty persons die every day. Issouf Pacha is above sixty-five years old; he has been Grand Vizier, commanded the forces against General Kleber, and has only returned a few days ago from the army opposed to the Russians. He has sent horses to carry us to his palace, which is very large, but without any architectural decoration; after having presented us with pipes, coffee, sherbet, and sweetmeats, he talked of the last campaign against the Russians. He speaks with admiration of the emperor (Buonaparte), whom he denominates *Cœur de Lion*. Issouf Pacha has always been a favorite, which is a rare circumstance in Turkey: a page playing with him at the *javid* (a stick or reed which is thrown by one person and parried by another) put out an eye of the Pacha. He sent the page away, but has behaved kindly to him. We dine with him, the dishes appear but for a moment on the table, which is fortunate, as they are innumerable; after dinner we adjourn to an apartment looking on a vast court where the cavalry exercise; a discharge of cannon, after which some cavaliers display their activity and address in the *javid*, which reminds us of the ancient tournaments; numbers of people enter the lists and take a part in this entertainment. The French ambassador presents to the Pacha some pistols made at Versailles, and the emperor's picture by Andrieux, the Pacha immediately orders that a chain of gold should be made, by which the picture is to be suspended in his chamber."

Our author with his companions proceeded to Aliabad, on the third of December, and found that the fourth had been fixed by the king's astrologer as an auspicious day for their entry into Teheran. At the distance of a league from this city the French ambassador was received by a general officer, at the head of four thousand horsemen, who conducted him to the Grand Vizier's palace; this minister could not conceal the effect, which the splendor of Colonel Malcolm's mission had produced in Persia. The colonel, who is here styled

Lord Malcolm, was attended, according to report, by a thousand servants; in his train was a band of music, and he flung gold and silver among the people with the utmost profusion. "Notwithstanding promises and compliments," says the author, "the officers belonging to the embassy were four days before they could obtain a suitable lodging. The Persians not having an idea of the consideration attached to the military state, Mirza Chafi, the Grand Vizier, asked our officers if they knew how to read."

Although favorably received by the king, the French envoy was informed that he could not be admitted to treat of business before the eighteenth day of the moon, as the astrologer had declared that a fortunate moment would then occur for negotiation; but this was carried on, without mystery or secrecy, in the presence of guards, secretaries, and others, much to the astonishment of our European diplomatists.

In the mean time every member of the embassy was occupied; the worthy fathers kept a registry of the Catholic inhabitants; the military officers prepared their topographical journals; Dr. Salvatori composed a memoir on the climate and the diseases of Persia, he formed also a collection of medals; M. Rousseau was the author of some elegant productions in the Persian tongue; others applied themselves to history and geography; M. Lajard employed his time in mineralogical researches, and all were desirous of learning the language of the country. "How sad is it," exclaims our anonymous traveller, "to be deaf and dumb! I understand, adds he, a few Persian words, because they are *English*." Whence this conformity?

On the twenty-seventh of January, 1808, he quitted Teheran and proceeded to Bagdad, by the way of Hamadan (the ancient *Ecbatana*) and Kermanshah, and from Bagdad, by Sivas and

¹ Page 49.

² Page 73.

³ There are indeed some Persian words, which are nearly the same as the English: پدر, *father*; مادر, *mother*; دختر, *daughter*, &c.; but these are common to some other languages. To trace these and other words to a general primitive root, is a curious investigation, to which we could wish to call the attention of the Etymologist. {D.

Amasia to Constantinople, describing the various places, which he visited, in the manner of which we have already given a specimen, and these sketches, however hastily taken, must be useful, since they indicate the distances, by hours, and the numbers of houses, and of inhabitants.

The Italian, Persian, and Turkish Vocabulary, which follows the Journal, is a compilation that may be serviceable to travellers and young orientalists: although not without typographical blemishes, and betraying its Georgian or Armenian origin in the pronunciation of many Persian words, *f* being often substituted for *p*, &c. We are induced to believe, from the dedication of this Vocabulary, that M. de Gardane, one of the secretaries of legation, and brother of the French ambassador, is the author of the Journal.

CRITICAL NOTICE

OF

*Essays on the Sources of Pleasure received from literary
Compositions*, 8vo. Lond. 1809.

CRITICISM may be contemplated in two different aspects, either as an art, or as a science. Viewed as an *art* it aims at nothing higher than to lay down a competent number of practical rules or precepts, by an adherence to which an author may be enabled to avoid giving offence to good judges, either in his style, or in his manner of treating his subject; or it decides summarily upon the excellence or defects of any literary performance, without taking the trouble to inquire very deeply into the reasons, by which its decisions have been guided. Viewed as a *science* it aims at something higher,

and much more difficult to be accomplished; it professes to enquire into the foundation of those rules, which the critic invents for the author; to ascertain how far they are conformable to reason and unsophisticated feeling; and in what respects they deviate from these principles; it endeavours to analyse the emotions of the mind that are excited by the higher species of composition, or by the beauties of nature and art; to resolve them to their original elements, and assign, if possible, the reason of our gratification or disgust by ascertaining those innate sentiments and feelings of the human mind, to the exercise of which nature has attached pleasure or pain.

In the works of the ancient critics we do not find much, that can justly be said to belong to the philosophy or scientific department of criticism. Aristotle, indeed, whose genius was peculiarly adapted for philosophical research, has, in his critical works, occasionally indulged a little in this arduous field of inquiry; as when he informs us, that it is the object of tragedy, by exciting terror or pity, *to correct or purify those passions in ourselves*; a passage which has occasioned no small degree of trouble to the commentators. But his Poetics contain rather a series of practical rules for the composition of the drama and epopœia, than a philosophical investigation of the nature of the emotions, which these compositions excite, and the principles upon which they produce their effect. A similar character may be given of his Rhetoric, as it respects the art of oratory, and it belongs also to the celebrated works of Cicero and Quintilian upon the same subject. The philosophy of criticism then is, in a great measure, a modern science, and it is one of no small difficulty, as it doubtless is of very considerable interest and importance.

It is singular that in *morals* there exists a distinction altogether similar to that, which we have just pointed out in criticism; for morals may be contemplated as an art reducible to a set of practical rules; or as a science, in which we investigate the characteristic qualities of virtue and vice, and the original feelings of the mind, by which we approve of the one, and condemn the other. The ancient moralists too chiefly confined their inquiries to the practical precepts of morality, and have left to the moderns the more arduous task of redu-

cing these precepts to their philosophical principles. In the art of morals, and in the art of criticism, there is much more of certainty and precision, than in their respective philosophical departments. When we approve of a virtuous action, and condemn one that is vicious, we are prompted by a kind of instinct or intuitive perception, and are, therefore, in very little danger of an erroneous decision. Hence in laying down just rules of moral conduct, we have little more to do than to consult our own feelings, supposing them unbiassed by any undue prejudice, or arbitrary and accidental association. The practical moralist, therefore, treads upon very firm ground, and has himself to blame if he deviates into the regions of visionary system and fanciful hypothesis. But the case is very different with him, who cultivates the theory of ethics, and seeks to ascertain the intellectual laws, by which our moral approbation is governed. This is in fact a speculation in the philosophy of mind, and is liable to all the errors, with which that kind of speculation has been uniformly beset. Hence the numerous and contradictory theories of morals, which have at different times been submitted to the world, and which, from their inconsistency and occasional absurdity, have greatly contributed to bring this branch of inquiry into disrepute.

The philosophy of criticism is attended with no less difficulty and uncertainty, and seems indeed to embrace some of the most refined speculations concerning the laws of the human thought, and the original powers and sentiments of the human mind. To fix a standard of taste in practice is allowed to be a matter of much nicety, and some perhaps will be disposed to deny its practicability. But how much more arduous is it to settle the theory of this standard, and to reduce it to scientific principles? Few men of sensibility will be at a loss to decide with certainty and truth concerning the beauty or deformity of any remarkable object that is placed before them. But if we inquire in what the quality of beauty really consists, we shall perhaps be unable to answer satisfactorily, after having consulted the lucubrations of every critic, ancient and modern, from Aristotle down to the present day. Some will tell us that beauty consists in a certain determinate, though hitherto undefined, proportion of parts ;

some attempt to reduce it to certain forms and colors; and others maintain that it is nothing else than utility, or the adaptation of the object to perform some important purpose. So difficult it seems is it to turn the eye inward and explore the secret workings of our own intellectual principle.

It is the object of the volume, which now lies before us to throw light upon various departments of this very difficult science of philosophical criticism. And in such an investigation, if the author has in many cases succeeded, it cannot be accounted a very high reproach that he has, in other cases, entirely failed. "Uniformity of opinion," he justly observes in his preface, "is not to be expected upon such subjects, nor is he so presumptuous as to imagine that he has been able to avoid errors in discussions, where the first geniuses have not been altogether free from oversights, and where the decision rests upon an appeal to feelings, which it is not easy either to recollect distinctly when absent, or to analyse accurately when present, and which are liable to be powerfully influenced by irregular, and frequently, imperceptible causes."

The essays in this volume are nine in number, and the first is on the improvement of Taste. By *taste* the author informs us he means our capacity to receive pleasure from works of imagination, and from the fine arts in general; a definition, which we can by no means approve. This is in fact making the term *taste* synonymous with *sensibility*, which is surely a very great error. A man of taste means undoubtedly something more than a man of sensibility; it implies the possession of a power not only of relishing the beauties of nature and art, but of discriminating between beauties and defects, and of pointing out to others the merits or demerits of any object of criticism. We are, therefore, to understand it to be our author's intention in this introductory essay, to prove nothing more than that our sensibility, or relish for the beauties of nature and art, is susceptible of cultivation and improvement, and this we allow that he has perfectly accomplished. We must, he observes, be accustomed to good models, before we can allow them their full value, and a slight acquaintance is not sufficient to open our minds to all the charms in the higher species of the beautiful.

“Many of the most affecting circumstances in the objects of taste require to have our attention particularly and habitually directed to them, before they produce any considerable impression.”

“For even when these circumstances are such that they cannot fail to be distinctly apprehended as soon as they are presented, yet many of them are apt to be considered too slightly by the untutored. Now there is a wide difference in point of effect, between simply perceiving an object by the senses, or simply conceiving it in the mind, and directing to it the whole force of our attention. How many things are daily and hourly perceived by us, and how many thoughts are continually passing through the mind, capable all of them to make the deepest impression, and yet actually leaving no trace behind, merely because we do not allow or accustom ourselves to dwell on them. There is scarcely any person, who, in reading Thomson’s Seasons, will not find several beauties in external nature pointed out to him, which he will recollect perfectly to have seen, though not to have attended to before; but which, now that his attention is turned to them, he will feel to be productive of the most delightful emotions. A common observer overlooks in a Landscape a variety of charms, which strike at once the eye of a painter.”

“It is easy then to conceive, that they, who have their minds directed to the more refined excellencies of eloquence and poetry, will be affected and delighted by what would otherwise pass unnoticed.”

We must also be trained to direct our full attention to the most affecting circumstances, and to apprehend them completely and distinctly, before they can produce their full effect upon us, and above all our minds must be stocked with suitable trains of thought connected with the objects of taste, which are presented to us, before these can completely gratify us. This constitutes the influence of what is called *the association of ideas*.

“Without entering,” says our author, “into a particular explanation of this last term, it is sufficient, at present, to observe in general, that a great part of what we feel from the objects of taste, in many instances by far the greatest part of what we feel, is not directly owing to the objects themselves, but to the train of ideas, with which they are associated in our minds: a fact which we shall have occasion to consider more fully in the

following essay, and which Mr. Alison, in his very ingenious *Essays on Taste*, has most beautifully and happily illustrated and established. Now the train of our ideas in any particular case depends in a great measure on our habitual occupations, studies, and pursuits. And it is manifest, that they, whose knowledge is not only enlarged and varied, but also (which is the most important effect of cultivating the intellectual powers), readily recalled by whatever is connected with it, will often be kindled to a glow of thought, by what makes but a feeble impression upon less informed or duller minds."

"On the other hand it is to be remembered, that, from various causes, all men are liable to form associations, which render them less fit either to discern, or to relish, the higher beauties of composition. The books which first awakened our imagination, however destitute they may be of any real excellence, cannot fail to be connected with delightful feelings, which they would not have otherwise excited. In celebrated works, or such as have received the sanction of approved judges, the very defects are apt to become agreeable, not only from their connexion with real beauties, but also from being associated with our respect for the genius of the author, and for the judgment of his admirers. The same thing will naturally happen in compositions connected with the government, or with the religion which we revere, or with whatever else is interwoven in the idea of our country, and awakens our love and veneration. In such cases, disgusting or ludicrous circumstances may be connected with sentiments tending to counteract the effects, which they would naturally produce, and which they actually do produce, on those, who read the works without these previous impressions. Thus we acquire a partiality for inferior beauties, and even for defects in composition—a partiality which will, of course, render us less favorable to what would otherwise have affected us with the greatest delight. Again, by associations of an opposite kind, our aversion to the character, the opinions, or even the country of an author, may produce an aversion to the very beauties of his works. Now it is evident, that the remedy for these unfavorable associations is only to be found in the enlargement of our knowledge, and the improvement of our understanding."

The second essay treats of the imagination and the association of ideas. "The imagination," he says, "is that part of our constitution, which produces a state of mind similar to the

sensations and perceptions, that would be produced by the presence of any object, whether the object be real or not." This is no very intelligible explanation of a term, which has been employed with great latitude, but it is rendered more precise by the specific examples, which the author adduces. "We find," he says, "on numberless occasions, as when we dream or reflect upon any thing, which has deeply affected us, that although the external objects are absent, we are in a state similar to that, which is produced by their actual presence. Nor is this all; we are able, in thought, to combine at pleasure the various qualities, which we have observed in real objects, and thus to represent to ourselves innumerable things, which we never observed, and even which never existed; such as the crystalline spheres of the ancient astronomers, or the various fabulous divinities, with which the ethereal regions have been peopled." These then are the workings of what is properly termed imagination, which has a very powerful influence in raising our emotions, and consequently enters very largely into the gratifications of taste.

These two essays may be considered as only introductory to the proper subject of this volume, which may be said to begin with the third essay, in which we have an analysis of the *sublime*, a branch of criticism, which has exercised the ingenuity of authors since the time of Longinus, and on which there is still considerable room for discussion. This author very properly rejects all those theories of the sublime, which resolve it into any permanent qualities of external objects, such as greatness of size, or grandeur of elevation, which have been supposed by Lord Kames, and other modern critics, to constitute the essential characteristics of sublimity. Neither is he much more favorable to the system of Mr. Burke, which has been so greatly admired, and by which the sublime is resolved into a certain modification of terror, or the terrific. He is most partial to the theory of Dr. Blair, who resolves the sublime into an expression of mighty force or power, whether accompanied with terror or not, and whether employed in alarming or protecting us. Had he carefully studied the arguments and illustrations of Mr. Burke, we do not think that he would have adopted this opinion; for that author appears

to us most satisfactorily to have proved, that the idea of force, power, or strength, when considered as perfectly harmless, has no affinity whatever to the sublime; but becomes instantly so, when associated with the idea of danger. Thus an ox grazing in the field, or yoked in a team, is an object the least of all sublime, though an animal of great force or power; while a wild bull roaming at large is a very sublime object, on account of the apprehension which he excites, although in size and strength he may not at all exceed the ox. Thus too a dog, in his domestic state, is by no means a sublime object, while a wolf, which so much resembles him, is to a considerable degree sublime, because an object of considerable terror. By these and similar illustrations, we think Mr. Burke has completely established the identity of the sublime and the terrific, at least, in a great many instances, though not perhaps in all; and he justly notices it as a strong corroboration of his doctrine, that in most languages the terms, which are expressive of the wonder and admiration excited by sublime objects, are expressive also of some modification of terror. Thus, in Greek, *δεινός* is either *terrible* or *respectable*; *ἐκπληξίς* denotes either *fear* or *wonder*; and *τίσις* either *to reverence* or *to fear*. In Latin, *vercor* signifies also *to reverence* or *to fear*; *stupeo*, *to be astonished* or *afraid*. And *attonitus* in Latin, *thunderstruck* in English, and *étonnement* in French, all evince the same connection of ideas.

But how, it will be asked, can the terrific be productive of pleasure, which, it is acknowledged, is always the case with the sublime? This is a question, which we are enabled to answer by the fourth essay of our author, which treats expressly of *terror*, as excited by composition, and on this account it should, in our opinion, have preceded the third essay, in which, as we have seen, the author inquires how far the sublime is, or is not, founded on the terrific. It ought not, as Mr. Burke has observed, to be considered as an extraordinary fact in our nature, that the same emotion, which is painful, and even intolerable in its higher degrees, should yet be delightful in its gentler movements. The most delightful fragrance becomes insupportable, when it is much increased. Too great sweetness cloy and disgusts, while acidity and bitterness

refresh, when diluted. Nothing is more enlivening than moderate sunshine, or more insufferable than the full glare of the vertical sun. Terror, then, when moderately excited, is no more than an agreeable exercise to the mind. Besides, we are to remember that the unusual and alarming situation, in which the characters are represented, must greatly awaken our curiosity, both with regard to their fate, and their conduct in such trying circumstances, and in the gratification of this curiosity a great share of the pleasure of the terrific consists.

It is essential to the excitement of terror, with any considerable effect, that the circumstances introduced should be enveloped in a solemn obscurity. Of this the author has furnished us with the following curious illustrations :

“ Upon the same principle, in paintings and theatrical representations, the objects of terror ought to be placed in obscurity. The witches in *Macbeth*, and the ghost in *Hamlet*, as they are generally represented, have rather a ludicrous effect. But I am persuaded it would be very different, if they were removed to a great distance at the bottom of the stage, and seen as obscurely as possible. I remember no exhibition of this kind, which produces so powerful an effect as the appearance of Banquo's posterity in *Macbeth*. They not only cross the stage at the greatest possible distance, but are concealed from the spectators by the side scene till they come to the middle of the stage, so that each of them is seen for an instant only. It was a good observation of an exquisite artist,¹ that he could conceive a picture, in which no human figure, nor action, nor any object very terrible in itself was represented, which yet should raise a high degree of horror. Such, he imagined, would be the effect of a picture representing a bedchamber, with a lady's slipper and a bloody dagger on the floor; and at the door, the foot of a man as just leaving the room. I have heard of a remarkable picture of the Deluge by Poussin, which was formerly in the gallery of the Luxembourg palace, at Paris. The only vestige of mankind was the ark, seen dimly through the haze in the distant back ground; and the only living creatures were in the fore ground, a horse drowning, hurried down by a torrent from the hills, and only his head above

¹ The late Mr. John Brown, of Edinburgh.

water ; and a huge snake winding up a hill, as if to escape from the inundation in the valley below. The coloring of the whole was uniform, dull, and dreary, like that of a very rainy, hazy November day. The gentleman, from whom I received this information, mentioned also another picture, or sketch, by Raphael, which he thinks was in the Vatican. It is a representation of the Plague. The scene is a street, quite still and desolate, with only a starved cow in the back ground, reminding us at once of famine in the country and solitude in the town ; and in the fore ground, one small group, a man, wife, and infant ; the woman just dead ; the child wanting to suck her breast ; the father with one hand endeavouring gently to push the child away, and with the other hand covering his own nostrils, and turning aside his head. How much more awful are the few hints selected by these great masters, than if the pictures had been crowded with objects of horror."

"One great advantage of language above painting is this, that the author has it in his power to prepare us for the great impression. Now, in order that scenes of terror may have their full effect, we should previously be brought to a serious, and even a melancholy frame, and startled by sudden and obscure alarms. And the effect will be still more powerful, if we have been weakened by compassion."

"In the first scene of *Hamlet* we are well prepared for the entry of the ghost, merely by having our attention turned to sublime objects, together with a single hint to alarm us. "Last night of all," says Bernardo to the officers, who were on watch with him at midnight, and who had heard of the apparition ;

"Last night of all,
When yon same star, that's westward from the pole,
Had made his course t'illumine that part of Heav'n,
Where now it burns, Marcellus and myself,
The bell then beating one———"

"Peace, break thee off," interrupted Marcellus, "Look where it comes again."

The fifth essay treats of *pity*, and the causes of the pleasure attending the pathetic in composition. In this case we are of opinion that recourse must be had to the original constitution of our nature, by which it is wisely ordered that the exercise of *pity* should soothe and gratify us as much as the exercise

of love, friendship, or any other benevolent affection. Had not this been the case, we should have been disposed to shun every scene of distress, on account of the shock occasioned to our feelings, instead of flying to relieve the wretched, as a due regard to the interests of humanity requires. There must always, indeed, be a certain degree of pain accompanying the view of suffering; but the pity which is felt on such occasions we consider as essentially gratifying in itself, without resorting to any accessory source of pleasure. Hence the pathetic in composition is pleasing, by calling into exercise a feeling, which is of itself productive of pleasure, whether excited by real or fictitious distress. In composition, indeed, many accessory sources of pleasure, may be conjoined with the pathetic, which do not occur in real life. We may have an interesting and well told story to awaken our curiosity; every circumstance that is calculated to raise disgust may be kept out of view, which cannot be accomplished in scenes of reality; the objects of our compassion may be rendered peculiarly amiable and interesting; and all the beauties of style and imagery may be brought forward to enhance our delight. It is no wonder then that the pathetic in composition should have so great an effect in producing pleasure, or that fiction should often more powerfully excite our compassion than reality.

An amiable character in the sufferer, our author justly observes, has a powerful effect in exciting our compassion; and he remarks that Homer, in his account of the death of Hector, has lessened our pity, by neglecting this circumstance, which he has perhaps done with design. Though Hector is, in most parts of the Iliad, represented in the most amiable light, as an affectionate husband, a fond parent, and a dutiful and respectful son, yet, in his last appearance, he exhibits none of these endearing characteristics.

“ If Homer upon this occasion had exerted the pathetic powers, which he displays in the interview with Andromache, and in Priam’s supplication to Achilles, how highly might he have raised both our admiration and affection for Hector by representing his struggles between honor and filial love, when his aged parents besought him to remain within the walls. But there is not a word of this. When Priam entreated him in the most affecting

manner, and tore his grey hairs in agony, we are only told, that "he did not persuade Hector."

Ἦ ῥ' ὁ γέγων, πολιάς δ' ἄρ' ἀνὰ τρίχας ἔλκετο χερσὶ,
Τίλλων ἐκ κεφαλῆς· οὐδ' Ἐκτορι θυμὸν ἔπειθε.¹

The same expression is repeated after his mother's supplications.

Ὡς τῷ γε κλαίοντι προσηύδα τὴν φίλον υἱόν,
Πολλὰ λισσομένω· οὐδ' Ἐκτορι θυμὸν ἔπειθε.²

It may be said, perhaps, that this seeming indifference to his parents is sufficiently accounted for, by what we are told in the very next line, that he was waiting for Achilles, with the rage of a serpent resolved to defend its covert. But it would have given us a higher idea of his firmness in danger, as well as of his sensibility, if he had endeavoured to comfort his parents in their anguish, and reminded them how his honor and duty demanded, that he should stand forth in the defence of his family and country. A long formal speech might indeed have been improper; but a few words could have conveyed these sentiments both in the most affectionate and forcible manner, and interested us far more in his fate."

"But the matter does not rest here: for we find by Hector's soliloquy, which follows immediately, that what engaged his mind and prevented him from attending to the entreaties of his parents, was a struggle, not between affection and honor, but between shame and fear. He bewails himself, that he cannot take refuge within the walls, without being reproached for his obstinacy in not listening to Polydamas, who had advised him, on the appearance of Achilles, to lead the Trojans back into the city. He entertains some thoughts of laying aside his arms, and meeting his adversary in a peaceable manner, to propose terms of accommodation; and these terms were to be abundantly humiliating to the Trojans: not only the restoration of Helen with all her possessions, but also the half of the whole wealth of Troy. But then he suspects, that the experiment would be dangerous, as

¹ *Iliad*, lib. xxii. v. 77.

² *Ibid.*, lib. xxii. v. 90.

Achilles might be ungenerous enough to take advantage of his helpless condition, and kill him; for he does not think, he says, that his enemy would allow the conversation to go on like that, which passes between a young maid and her lover. So that, upon the whole, he concludes it to be better to take his chance of the combat. Now it cannot surely be considered as improbable, that Hector, the bulwark of Troy, the favorite of his country, and the adversary of Achilles, should have possessed on this occasion both greater magnanimity, and a greater concern, for all that could be sacred or dear to him."

"But the worst follows. For, as if the poet had been anxious to diminish the sympathy of his readers, and even the glory of Achilles, as much as possible. Hector is represented as unable to bear his approach, seized with a fit of trembling, and actually running away under the very eyes of his countrymen. He is even compared to a timorous dove flying from a hawk; and the poet observes, that he might well run fast, for he was running not for a prize, but for his life. Nor does the Trojan hero think of stopping, till Minerva appears in the shape of his brother Deiphobus, and promises to stand by him, if he would face Achilles." •

"Whether Hector's flight was a tradition, which Homer could neither contradict nor omit, is what we pretend not to determine. But it is evident, that Achilles would have obtained more honor from his victory, if he had contended with a more determined adversary; and also, which is what concerns our present purpose, our compassion for Hector's untimely fate would have been both higher and more engaging, if he had appeared more magnanimous and kinder-hearted."

The gratification arising from the melancholy in composition is the subject, which next exercises our author's ingenuity in his sixth essay, and which we think easily enough explained, as the melancholy may be considered as a certain modification either of the pathetic, or the terrific. Gray's *Elegy* in a country Church-yard may be said to be addressed entirely to the emotion of melancholy; and the feeling which it excites is so much akin to pity, excited however, for the whole of human kind, rather than for any particular object, that it is almost impossible to discern any distinction. The present author, however, labors assiduously to assign some peculiar

sources of the pleasure of melancholy, altogether distinct from those of pity and terror; though we think without adequate success.

The seventh essay treats of the various tender affections, for which our sympathy may be raised in composition; such as parental, filial, and conjugal affection, love, friendship, &c. and the eighth treats on *beauty*, a subject of much controversy among the critics. The term *beautiful*, our author observes, is sometimes applied to any agreeable object whatever, an application which is evidently much too vague for philosophical discussion. He seems, however, to think that it is used with strict and philosophical propriety, in such a variety of examples as the following. We speak of a beautiful woman, and a beautiful tree; a beautiful building, and a beautiful piece of music; a beautiful poem, and a beautiful theorem; and he endeavours to determine the common or similar qualities, which should entitle all these objects to the same appellation. This we consider as allowing by far too great a range to the term, when considered as a subject of philosophical criticism; for the epithet *beautiful*, when applied to a theorem, denotes an excellence extremely different in kind from that, which we mean by the beauty of a woman, a flower, or a tree. Even when we speak of a beautiful poem, we mean only to assert its general excellence as a whole, and not as possessing that species of charm, which, in the instances just mentioned, calls forth admiration blended with affection. In consequence of allowing to the term this objectionable latitude, the conclusions, at which our author arrives, are extremely vague and unsatisfactory, and amount to nothing more than a detail of some general points of analogy among the various classes of objects, to which, in common language, we annex the epithet *beautiful*; rather than, what he ought to have attempted, an analysis of what is strictly termed beautiful in the works of nature, and in the fine arts, into some simple and generally pervading principle. All objects, which are called beautiful, according to our author, agree in this, that they soothe and tranquillize us, by the exhibition of regularity and arrangement, or some qualities, which excite in us an agreeable feeling of languor. Thus a smooth and polished

s. ce, constantly and gently varied, without any sudden breaks or angular turns, is beautiful says our author, because we are lulled by undulating motions, and undulating lines must suggest the idea of undulating motions. "A beautiful countenance," says he, "is that which is characterised by the colder virtues, and which therefore will naturally communicate a moderate degree of the soft tranquillity and sweet affections, that seem to bless the soul which inspires its features." Virtue is beautiful because it is mild and soothing; music is beautiful because it tranquillizes us; order and arrangement are beautiful because they save us from disturbance and perplexity. It is this, according to our author, that constitutes the beauty of a mathematical theorem, or proposition in mechanical philosophy.

"If," says he, "even in the most superficial and cursory survey of external nature, we meet with various examples of the beauty of order, these examples multiply and increase in importance when the view is enlarged, and nature more accurately and skilfully examined. And the same principles, which prompt and direct us in arranging the most trifling ornaments, have also excited men of science with infinite labor and ingenuity, and with the happiest efforts both for the communication and the application of knowledge, to detect, and bring to light, and reduce to the elegance of system, the various resemblances and correspondences, which both in the natural and moral world conceal themselves from the curiosity of common inquirers. This subject merits a particular illustration."

"The earliest observers were led by the more obvious resemblances among the productions of the earth to the primary classifications of natural history. But the more extensive information, and minuter attention of their successors, have produced that arrangement of divisions and subdivisions, where (amidst the great diversity of species, and the infinite variety of individual objects) the regular distribution and gradual arrangement of the classes give a peculiar charm to this popular study."

"Again; it is the great business of philosophy to investigate the laws of nature; and these laws consist in the correspondences, which take place, either between different parts of the same operation of nature, or between different operations compared with

each other. Now, although the discovery of these laws may in many cases require the utmost efforts of human genius, and though it may even be difficult to understand the evidence, on which they are established, yet the correspondences which they exhibit are often simple enough to be apprehended with facility by ordinary capacities, and to afford striking examples of the beauty of order."

"Thus in the state of science when Galileo lived, it required the extraordinary abilities of that great man to discover the law, which regulates the descent of falling bodies. Yet the law itself may be distinctly apprehended by any person, who knows what is meant by the series of odd numbers, 1, 3, 5, 7, &c.; for it is simply what follows. Let a body be dropped from a height, and suppose it to be so heavy, that the resistance of the air will produce no sensible retardation. Divide the whole time of its descent into any number of equal portions, which we shall call moments; and let the body fall from rest through one inch (or whatever the space may be) during the first moment. Then it will fall through three inches during the second moment, through five inches during the third, through seven during the fourth, and so on; the number of inches described during the first, second, third, and fourth moments, being respectively equal to the first second, third, and fourth odd numbers; and in general the number of inches described during each successive moment being equal to the odd number, which corresponds to it in order. Now this law may be distinctly apprehended by any person, who chooses to attend to it; and any person, who apprehends it, will be sensibly soothed in contemplating the relation between the spaces described during the successive moments, a relation abundantly striking and continually varying; but varying without perplexity, and by gradual transitions."

"We have more brilliant examples in Kepler's celebrated laws of the planetary motions. The Greek astronomers had supposed, that all the motions in the heavens were uniform and circular; but Kepler perceived, that in the case of the planets, neither of these suppositions was consistent with the appearances, when accurately observed. The orbit, in which a planet revolves round the sun, is not a circle, but an oval of that kind, which mathematicians have called the ellipse, having the sun not in its centre, but in one of the two points called the foci. Moreover, the velocity of the planet is continually varying, yet by no means in the same proportion as its distance from the sun; and it was not

easy to discover any general relation between the spaces, through which it moves in equal times. Kepler, however, with admirable sagacity, considering the subject from another point of view, perceived amidst the apparent confusion a very remarkable and unexpected regularity. Let us conceive the planet to be pierced through its centre by a wire of indefinite length, along which it can move freely like a bead; and that one end of the wire is placed in the centre of the sun. As the planet revolves, the wire will be carried round with it, so that in the course of a revolution, that part of the wire between the centres of the sun and planet will sweep over the whole area of the elliptical orbit. And Kepler's discovery was this; that those portions of the area are equal to each other, over which the wire sweeps in equal times."

"In this case, as also in Galileo's law of falling bodies, we have an example of the different parts of the same operation so exhibited and arranged, as to render their connexion distinct and conspicuous. Connexions not less curious and unexpected have been discovered, when different operations* were compared with each other. It was well known, for instance, that the periodic times of the different planets, or the times, which they severally employ in one complete revolution round the sun, are shorter in the planets, which are nearer the sun, than in those which are more remote. But it was obvious to every person, who knew the rule of three, that the periodic times of no two planets were in the same proportion as either their longest, or shortest, or medium distances from the sun. Yet as that great luminary appeared to be the common regulator of their movements, or as at least he had a similar position in all their orbits, it was natural to suppose, that the times were in some way or other connected with the distances. In fact, there is a very intimate and even striking connexion between them, although its discovery required the indefatigable industry of Kepler. The connexion is well known to be this; that the squares of the numbers expressing the periodic times are in the same proportion as the cubes of the numbers expressing the medium distances. Now whatever labor the discovery may have cost, yet it may readily be understood by any one, who knows only what is meant by proportion in the rule of three, and by the squares and cubes of numbers. And combining this law with that, which has just been mentioned of the equality of the areas described in equal times, we rest with delight in this

exhibition, which, instead of the disorder that seems at first sight to prevail in the planetary system, displays so regular an arrangement amidst all the variety in the position and movement of its parts."

This we think is entering into a discussion exceedingly remote from the object, which the author has proposed to himself in the present volume,—“an inquiry into the sources of the pleasures of literary composition.” The gratification we feel in acquiring a knowledge of the laws of nature is altogether different in kind from that, which is imparted by the belles lettres, or the contemplation of excellent models in any of the fine arts; and a philosophical critic ought to have been aware, that though in vague language we may apply the term *beautiful* to what is excellent in both, we are perfectly certain that their excellencies do not differ in degree only, but in their essential characteristics; and that there is a stricter sense of the term *beautiful*, which allots it to excellencies that irresistibly please us, although we cannot point out their utility; and which fill us with an enthusiasm that cannot be easily accounted for, whenever we discover them in any of the productions of nature or art. This is the beautiful, which it is the object of the critic to analyse and explain; and which is entirely distinct from the regular and the useful, although the present writer has so completely blended them all together. Whether this kind of beauty arises from a certain disposition of outline, form, and color, which may be reduced to rule and measure; or whether it belongs rather to the expression of objects, and that almost indefinable quality, which is called *grace*; are questions upon which critics have bestowed much ingenious inquiry, but on which the present author has thrown no light whatever.

The conclusive essay, and the ninth in order, is upon the *ludicrous*, a subject which has been pretty fully handled by preceding writers, and particularly by Dr. Beattie, in his essay “On Laughter and ludicrous Composition.” The theory of the ludicrous given by that gentleman, as well as by Dr. Gerard in his essay on Taste, and Dr. Campbell in his Philosophy

of Rhetoric, is that it results from incongruity in general, or from some unsuitableness, or want of relation in certain respects among objects, which are related in other respects. The present author, however, is dissatisfied with this, and prefers the older, theory proposed by Dr. Hutcheson in his "Reflections on Laughter," viz. that the ludicrous consists in the contrast of dignity and meanness, whether the dignity and meanness reside both in the same object, or in different objects, which are nearly related to each other. We are inclined to join with him in this preference; for we think that incongruity alone is too general and indefinite a characteristic for the combinations of the ludicrous, although it may fairly be considered as the characteristic of the combinations of *wit*, which, as Locke has very happily remarked, consists in finding out new and unexpected relations among our ideas. In laughter there is always a sprinkling of contempt, which implies that, among the objects which are incongruously jumbled together, there should be always some that are low or mean. The very ludicrous effects of the burlesque, and mock heroic, in the former of which dignified objects are degraded by low and mean language, and in the latter contemptible objects are rendered important by lofty and high-sounding expressions, are strongly corroborative of the opinion here supported.

Upon the whole it may be inferred from our remarks on this volume, that we think rather favorably of its contents, although in various particulars we cannot acquiesce in the author's conclusions. As to the style, it is not deserving of very high praise, as it is neither vigorous nor elegant, nor in all cases perfectly correct.

*In Villam perelegantem R—— H——, Rectoris Ecclesiæ
de Arborfield, Carmen Ἑγκωμιαστικόν.*

SI tibi villa decens, modicusque arrideat hortus,
 Hospitis in nostri limine siste gradum.
Hic et planities viridis delectat ocellos,
 Et sparsim in tumulos dædala surgit humus:
Hic pomis furtim incinuant se lilia, et illuc
 Amplectens cerasos splendet oletque rosa.
Suaviter halantes frutices sparguntur ubique,
 Et quidquid nares mulceat, aut oculos.
Naturæ facies non hîc vitatur ab arte,
 • Undique sed veri ruris imago nitet.
Simplex munditiis decor usque accurrit, herumque
 Pollere ingenio singula culta docent.
Quid memorem, pons ut constructus more Sinensi
 Supra currentes conspiciatur aquas;
Palorum ut fossam series distinguat acuta,
 Sepiat ut taxi linea tonsa viam?
Clauditur in spatio quidquid placet haud ita magno,
 Scena patens, rivi murmur, et umbra virens.
Si fugias æstus, et frigus amabile captas,
 Secensus aperit commoda sylvæ suos.

Indigena hîc perdix crepitantibus exsilit alis,
Currit et auritus corde micante lepus.
Hîc dum tendis iter, resonant arbusta cicadis,
Et liquido fundunt gutture carmen aves †
Agnoscat fidicen, se agnoscat psalteria victam,
Mellifluos iterat dum Philomela modos.
Audisne ut sileant volucres, dum questibus implet
Carminis hæc princeps, hæc coryphæa nemus.
Quis nunc Eunuchi modulos desiderat, hosce
Qui gratis avidâ combibit aure sonos ?
O dulces umbræ, dulces, salvete, recessus !
Sola insunt vestris gaudia pura locis.
Exulat ambitio, atque auri vesana cupido,
Nam nihil hîc, quod eis pabula præstet, adest.
Forsitan has sedes tacito pede lustrat amator,
Cui tenerum pectus Phillidis igne calet.
Plurima dum reptat jussu illius arbor amicæ
Signatum in tenui cortice nomen habet.
Nunc querulæ attentam Philomelæ commodat aurem,
Nunc, gemitu audito turturis, ipse gemit.
Sic flammam fovet, ac meditando pascit amorem,
Adveniens donec nox monet ire domum.
Has Dryadum sedes violet ne sæva securis,
Neu spissum nudet vis inimica nemus.
Arborei maneant, maneant per secula honores,
Vindicet et nomen villula jure suum.
Umbrifero sic capta loci Lodona nitore
Lucentes placido murmure volvet aquas.

Quas pede lustravit nemoris priùs incolâ sedes,

Alluet exultans flumine Nympha suo.

Deveas pastor mirabitur undique sylvas,

Quas vitreo trepidans exhibet unda sinu.

Ambitiosa trahas præceps, Lodona, fluentum,

Quam tuus arguto Popius ore canit.

Tu cum nobilibus semper celebrabere rivis,

Nec Xanthi cedes, nec Simoentis aquis.

Sed me digressum villæ vocat hospes amœnæ,

Quem schola, quem parilis consociavit amor.

Quid réferam ut nitido splendescant omnia cultu,

Sintque simul sordes, luxuriesque procul ?

Diffundit puros siphon argenteus haustus,

Ponitur et tereti lucidus orbe calix.

Hîc benè prandetur, bibitur nec lætiùs usquam,

Vinaque, quæ credas esse Falérna, rubent.

Namque meus, veterem qui non fastidit amicum,

Hospes amat veteri vina liquata cado.

Salve, hospes, salveque placens nostri hospitis uxor,

Cujus nil comi comius ingenio est !

Vivite felices : morbus procul exulet omnis,

Et placido irrepât tarda senecta gradu.

In cellâ nostri stent dolia plená Ricardi,

Sitque favens Plutus, nec sit iniqua Venus.

Omnia festivæ contingant gaudia villæ,

Quam celebrat meritis nostra Camœna modis.

ON THE LATINISATION OF NAMES.

THE learned Huet, Bishop of Avranches, who spent a long life chiefly in reading, has left a paper, published in the "Huetiana," on the subject of putting men's names into Latin. The proper mode of effecting this was a matter of no small importance in the periods when scholars and men of science universally wrote in the Latin language, and when even narrations relative to modern history were frequently composed in that tongue; nor has it at present entirely lost its interest, since many writers upon topics of erudition on the continent, and some in our own country, continue the practice. I conceive, therefore, that a summary of the Bishop's essay, with a few additional remarks, may form no unacceptable article in a Classical Miscellany.

The author begins by observing, that examples may be met with of the manner of naturalising names derived from a foreign country, both in the Oriental, the Greek, and the Roman writers. The latter, however, are those, whose practice ought especially to have served as a model to modern Latinists; who would have found that the Romans universally either cited foreign names unchanged, as they heard them pronounced, or accommodated them to the genius of their own tongue, merely by giving them the Latin inflexion and termination, without regarding their signification. Thus the Greek names Πλάτων, Πυρρὸς, and Ἐπικούροϛ, implying the senses of *broad*, *ruddy*, and *auxiliary*, are simply rendered by *Plato*, *Pyrrhus*, and *Epicurus*. In other cases they have changed the Greek termination ος into the Latin *er*, as Alexander, Periander, &c.

These authorities, however, were not regarded by the moderns, who, in their Latinisation of names, followed no certain rule, but their own particular fancy. Their various methods may be thus arranged:

The most inartificial was that of giving the christian name in Latin, and the surname in its proper form; as *Johannes Mandeville*, *Bartolomeus Glanville*, *Gulielmus Ockam*, *Johannes Duns*, *Johannes Gerson*.

Others, who had no surname, a common case in early times, formed one from their father's christian name, examples of which they found in their own languages: thus in English we have Johnson, Thomson, Williamson, &c. This mode of Latinisation gave such names as *Johannes Christophori*, *Petrus Raymundi*, *Franciscus Martini*, *Gulielmus Duranti*. Sometimes the name of another relation, or of a friend, gave the appellation; as *Petrus Damiani*, *Eusebius Pamphili*.

Surnames have often been taken from the name of the person's country, added in the form of a patronymic adjective. Thus we have *Gulielmus Parisiensis*, *Gilbertus Anglicus*, *Josephus Iscanus*, *Gulielmus Brito*, *Otho Frisingensis*. Frequently, however, it was thought sufficient to subjoin the name of the country with a preposition; as *Gilbertus de Hollandia*, *Dominicus de Flandria*, *Henricus de Hassia*, *Petrus de Saxonia*. The latter mode was more used when the place of nativity was of small consideration; as *Gulielmus de Nangiac*, *Jacobus de Voragine*, *Thomas a Kempis*. To these patronymic surnames may be added a number derived from a fief, a lordship, an estate, and a residence, of which examples appear in *Petrus de Casa*, *Lequinus de Porta Sancti Petri*, *Gulielmus de Rubruquis*, *Petrus de Vineis*, *Alanus de Rupe*.

The majority of surnames have been taken from corporeal qualities, dispositions, trades, professions, and other circumstances in common life. Of these there are abundant examples in all modern languages; as in English we have *White*, *Brown*, *Smith*, *Mason*, *Bold*, *Merry*, and the like. It has been a common practice in Latinisation to translate such names by equivalent terms; and thus have been produced the Latin names of *Dionysius Exiguus*, *Olaus Magnus*, *Hugo Candidus*, *Dominicus Niger*, *Petrus Crinitus*, *Johannes Jejunator*, *Petrus Comestor*, *Rodolfus Agricola*, *Jacobus Faber*, *Joachimus Camerarius*, *Murius Mercator*, and a number more of the like kind. But this mode, though it might seem an elegance, was in fact the source of all that ambiguity concerning the identity of persons, which

is the greatest fault of nomenclature. For the Latin word being the same from whatever language the translation of the real surname was made, persons and countries became necessarily confounded, and no trace was left, by which the man, who was known to the learned world by his writings, could be discovered in his private life and family connexions. The evil was still greater, when modern historians who wrote in Latin adopted this mode of transforming names, thus filling their pages with riddles or enigmas, which it is impossible to solve without a knowledge of persons and things from some other source. The excellent de Thou has been singularly faulty in this respect, and has made a particular vocabulary necessary for the understanding of his history. Without such an explanation, who, for example, would discover the house of *Entragues*, in *Iuteramnus*, or *Menage*, in *Economus*?

The pedantry, that naturally accompanied the revival of Classical literature, promoted this method of travestying names; men of learning thinking those they bore in the vulgar tongues of their respective countries unfit to appear in the title-page of a work of erudition. Thus Erasmus both latinised and grecised his name of *Gerard* (signifying *amiable* in the Dutch) to *Desiderius Erasmus*. Thus *Reuchlin* became *Capnio*; *Schwartzerd*, *Melanchthon*; *Des Jardins*, *Hortensius*; *Haukschein*, *Oecolampadius*; *De l'Hopital*, *Xenius*; *Geishauser*, *Myconius*; *Grosman*, *Megander*; *Voorbroek*, *Perizonius*; *De l'Œuvre*, *Operarius*; *Vander Beken*, *Torrentius*. *Casaubon* in his first works called himself *Hortibonus*; but afterwards, with better judgment, returned to his true name, with *us* subjoined. *Chandieu*, a minister of Geneva, even went to the Hebrew for a version of his name, and wrote himself *Sadrael*.

It was a greater offence against taste to form hybrid names, composed partly of the vernacular, partly of the translated appellative. "I have been often surprised (says Huet) at receiving letters from James Paumier de Grentemesnil, from his residence of *Vandœuvre*, dated *Vandoperæ*, as if the word had been compounded of the barbarous term *Vand*, and the French *œuvre*, rendered *opera*, whereas the whole is a purely English word, corrupted from *Wendover*." Instances of this kind are

Rocheposay, latinised (by Scaliger¹) into *Rupiposæus*; *Roche-faucauld* into *Rupifucaldius*; *Tournroche* into *Tornorupæus*.

Some refined scholars, through their attachment to antiquity, were led to quarrel with their own baptismal names, and to change them for others resembling them in sound, borrowed from the *pure* times of Paganism. Thus *Johannes* was altered to *Janus*, by *Parrhasius*, *Lascaris*, *Cornarius*, and *Douza*. A Dutch professor took *Petreibus* instead of *Petrus*. It was made one of the charges against the learned and elegant *Palearius* (burnt for heresy in 1570.) that he had changed his christian name of *Antonio* for *Aonius*; which, however, he needed not to have done on a classical account, since Antony is a good Roman name; but it was rather in consequence of an affectation which then prevailed among those, who dedicated themselves to polite literature, of assuming new names in a kind of classic ceremonial. Thus *Jacopo Sannazaro* adopted the names of *Actius Syncerus*; and *Filippo Buonacorsi*, of *Callimachus Experiens*. *Gaucher de Saint Marthe* translated his proper name into *Scævola*, erroneously (according to Huet) supposing that *Gaucher* had the signification of left-handed.

To the same passion for antiquity, Huet attributes the prevalent practice of latinising names by the termination *ius*, in imitation of the greater part of Roman families; as *Grotius*, *Baudius*, *Heinsius*, *Vossius*, *Lipsius*, *Bigotius*.² This he acknowledges often sounds better, though the more simple and regular formation in *us* has succeeded very well in *Muretus*, *Turnebus*, *Toletus*, *Doletus*, and others. He confesses that he himself is a defaulter in adopting the name of *Huetius*; but this was in his youth, and was first imposed by his learned correspondents. Here the Bishop of Avranches closes his remarks on the subject.

¹ The name of Scaliger himself was *della Scala*, in Italy; and *L'Escale*, when he removed to France. ED.

² We believe that the Latin termination in *ius* is derived from the Greek *πίος*. Thus *Tullius* signifies the son of *Tullus*; *Quintius*, the son of *Quintus*, &c. Hence *Richardson* or *Richards*, might be expressed by *Ricardius*; *Thomson* or *Thomason*, by *Thomasius*; *Jacobson* or *Jacobs*, by *Jacobius*, &c. ED.

The Latin writers of this country have never, as far as I recollect, adopted the pedantic affectations above noted, but have followed the simplest mode of latinising proper names. With respect to the two terminations *us* and *ius*, it appears to me that when the staple of the name is preserved entire enough to render it easily cognizable, the rest may be left to the decision of the ear. Our common termination in *y* and *ey* naturally forms *ius*; as *Ray*, *Raius*; *Harvey*, *Harveius*; *Bentley*, *Bentleius*; that in *e* mute likewise has usually been similarly converted; as *Musgrave*, *Musgravius*; *Pope*, *Popius*; (Clarke's *Homer*) *Hare*, *Harius*; yet *More* and *Pole* were made *Morus* and *Polus* by the writers of their times. Perhaps, however, our monosyllabical names in general are advantageously lengthened by the dissyllable termination; as *Lowthius* and *Toupinus*. Our more sonorous names do not seem to want this help; and *Marklandus*, *Hudsonus*, *Wartonus*, and *Porsonus*,¹ may pass muster with the other "gens en us," as the French call them. As the modern taste is in general averse to pedantry, the custom prevails, both here and on the Continent, for an author in his title-page to give his name in its vernacular form; as *Lowth*, *Heyne*, *Valckenaer*; but the Latin termination is assumed in the oblique cases, when they speak of another person; as in dedications: thus, *Hemsterhusio*, *Valckenaerii*; and the like. How far this violation of analogy is justified by the rules of grammar and good taste, I leave to the classical critics to decide.

I. A.

¹ The termination in *onus* is very rare in Latin names. *Tithonius* is the only one that occurs to us. *Hudson*, *Warton*, *Porson*, *Milton*, &c. would, among the Romans, have ended in *o* or in *on*, according to the analogy of *Cicero*, *Plato*, *Jason*, *Xenophon*, &c. ED.

Corinthians I. Chap. II. Ver. 10.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

IN the first Number of your estimable Journal, I observe your Correspondent B's remarks on the following verse in Corinthians I. Chap. II. Ver. 10.

Διὰ τοῦτο ὀφείλει ἡ γυνὴ ἐξουσίαν ἔχειν ἐπὶ τῆς κεφαλῆς, διὰ τοὺς ἀγγέλους.

“ For this reason the Woman ought to have a veil upon her head on account of the Angels.”

To confirm this, a passage is quoted from Tacitus speaking of the reverence of the ancient Germans for their groves.

“ Est et alia luo reverentia.—Nemo nisi vinculo ligatus ingreditur ut minor et potestatem numinis præ se ferens.”

The wearing a chain, without doubt, intimates subjection; and a veil, we are agreed, is a token of reverence. But I certainly do not see the STRIKING similarity of the expression “ potestatem præ se ferre” to manifest the power “ numinis” of the Deity, and ἐξουσίαν ἔχειν, “ to possess authority,” the uniform meaning of the phrase: thus John, XIX. 10. “ οὐκ οἶδας ὅτι ἐξουσίαν ἔχω σταυρῶσαί σε.” Matth. VII. 29. Ἦν γὰρ διδάσκων αὐτοῦ; ὡς ἐξουσίαν ἔχων, κ. τ. λ.—Οὐκ ἔχει ἐξουσίαν ὁ κεραμεὺς τοῦ πηλοῦ. Rom. IX. 21. Many similar passages might be adduced. I imagine our translation of the passage may be partially correct; but I do not think it conveys the Apostle's entire meaning. With such a host of evidence of this general and uniform acceptance of the phrase, “ to possess power or authority,” I know not how we can wrest it to any other meaning. We have then only to reconcile it to the subject, on which St. Paul is discoursing.

It seems that in Corinth both men and women promiscuously appeared at divine worship with their heads uncovered, and veiled. The Apostle then inculcates the propriety of women wearing veils in Church, as a custom founded on nature, on right reason, and ancient usage; but that *man* being “*εἰκὼν καὶ δόξα τοῦ Θεοῦ*,” should appear before him uncovered. Yet he grants to *woman* an almost equal dignity, when he says she is “*δόξα ἀνδρὸς*,”—and just before he observes, *Πᾶσα ἐν κυνὴ προσευχομένη ἢ προφητεύουσα ΑΚΑΤΑΚΑΤΗΤΩΣ τῇ κεφαλῇ καταισχύνη τὴν κεφαλὴν αὐτῆς*. Hence she receives her *proper* dignity and distinction in the veil.

The subject then embraces the dignity of man; the dignity of woman inferior to his, yet derived from him; the propriety of denoting this distinction in the woman by the veil upon her head.

All this the words of the verse in question seem to declare. “For this reason the woman ought to have power¹ upon her head on account of the angels.” Which may be paraphrased, - “Therefore woman ought to have her proper dignity, denoted at divine worship by the veil upon her head, in reverence to the angels.”—“*ἐν*” “for,” or “for the sake of,” or “on account of,” and we may infer, “in reverence to.” Man being superior in the Creation, and woman but a rank below, where is it more becoming to denote that distinction than in the presence of their Creator, or his ministers the angels?

I submit the above remarks with every deference to the opinions of your numerous readers, and am, Sir,

Your obedient Servant,

J. W.

¹ Power—“*ἐξουσία*,” signifies “power or authority, or dignity delegated from another.”

CRITICAL NOTICES

OF

“*Lindley Murray Examined*,” 1809.

AND

“*The Essentials of English Grammar*,” 1808.—Both by a
Member of the University of Oxford.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

WHILE the higher branches of classical literature seem deservedly to occupy your principal attention, occasional strictures on publications relating to the rudimental parts, especially on such works as are professedly *addressed to classical teachers*, will be found to possess some claim on your notice. It is under such an impression, that the following remarks upon two grammatical works, lately published, are now submitted to your inspection. I have classed them together, because the author informs us, that the former was intended as the preface to the latter, and because the general remarks, that apply to the one, will be found to be equally applicable to the other. The prefatorial part, it may be seen, modestly made its appearance a year after the other. Something *energetic* was, doubtless, thought necessary to rouse the dormant or benumbed faculties of instructors, and to excite their attention to a work of superior pretensions, to one which “will be found to contain *more necessary* (a very ambiguous phraseology), instruction in English grammar, than any other of a similar size.” (*Advertisement*).—In the former of these works, the object of which is to condemn and supersede Mr. Lindley Murray’s grammar, as well as other English grammars, and to introduce in their stead, the

“Essentials,” a work of the author’s own manufacture, I find so many notable remarks on the subject of grammar, that there is little doubt the author will freely pardon me for contributing to give publicity to them in your truly respectable pages; and, as the real nature of some of them may, perhaps, lie beyond the reach of common penetration, I shall take the liberty, occasionally, of annexing a few auxiliary observations. In enumerating the “principal absurdities, contradictions, and errors in Mr. Murray’s grammar,” the following seem to have provoked the author’s most pointed animadversion :

That the positive *degree* has been, sometimes, improperly named the *positive state*, the *simple state*, the *simple word*, the *positive word*. (*Murray examined*, p. 10.) There is certainly no great objection to the examiner’s favorite term *degree*; but it has been cautiously avoided by no mean authority, the celebrated Dr. Wallis, who writes, “*Nomina adjectiva gradus adsciscunt Comparativum et Superlativum.*” As the learned Maittaire truly observes, the positive is vulgarly and improperly termed a *degree* of comparison, in the same manner as the nominative is called a *case*, though there is no *fall* of the word in it. The other terms are strictly warrantable. There is, however, no great inconsistency, as this gentleman intimates there is, in the promiscuous use of these different terms, nor does the usage militate, as he asserts, against perspicuity.

That such words as *his*, *its*, &c. have inconsistently been named sometimes genitives, and sometimes possessive pronouns. (pp. 11. 12.) This, if it be an impropriety, is one of no considerable magnitude. Indeed, Dr. Wallis, one of our best grammarians, considers *all* English genitives as possessive adjectives. Speaking of these, he observes, “*Adjectivum possessivum fit à quovis substantivo, sive singulari sive plurali, addito s aut es. Illud autem innuit quod præpositio of, cùm Latinorum genitivo Possidentis aut etiam Efficientis respondet : ut man’s nature, the nature of man, natura humana, vel hominis.*”

That *preterperfect* tense is a better term than *perfect*; and that *preterimperfect* tense conveys to us an idea of time that is *imperfectly past*. (p. 14.) *Time imperfectly past!* Is not every part of time, up to the present *now*, perfectly or completely past? Or does the author refer to such time as is *imperfectly*

past by himself, in depreciating the labors of his predecessors? He ought to have known, and writers on the tenses ought particularly to observe, the clear distinction between *preterite* and *perfect*. *Preter* or *preterite* refers to time only; *perfect*, to action. The time may be spoken of as *past*; the action as in a state either of perfection or imperfection. The prefix *preter* is often omitted, because, from the nature of the action, the time is an obvious inference.

That *pluperfect* is an improper term, because *more perfect* is an improper phraseology, and because he cannot find such a word in the English vocabulary! "And if I could, what an absurd idea it must convey!!" (p. 16.) That in "*Cease to do ill*," *cease*, being neuter, cannot be said, in grammatical language, to *govern* the infinitive. (p. 17.) *Cease* is certainly considered as, commonly, neuter; but such words, in most languages, are sometimes found governing. The infinitive mood, in English and in other languages, I consider as a mere noun; and, as *cease* is generally followed by *from*, I will not deny that *to do* may, in reality, be governed by *from* understood. There is, however, no flagrant impropriety in asserting, that, in the preceding example, or in *cessavit dicere*, the infinitive is governed by the verb. Most verbs, there is sufficient evidence, were originally active or transitive, that is, governed some kind of object. The verb *ought* cannot now be denominated transitive, and yet we say, without any impropriety, that it governs the infinitive.

That in expressing several rules, *admit* would be better employed than *govern*. (p. 18.) This is admitted; provided that in the notes or subsequent explanations, the word *admitted* is traced, as, in a syntactical point of view, all words ought to be, to its real government or concord. Without this, the admission is a mere evasion, or veil for ignorance. But the vague use of the term *govern* is not confined to English grammars. The Eton Latin grammar has the following rule; "*Adjectiva et substantiva regunt ablativum significantem causam et formam, vel modum rei*," even although the corresponding rule for verbs designates the ablative as a case of admission. With what superior simplicity have Ruddiman and others expressed these two

fanciful rules: "The cause, manner, and instrument, are *put* in the ablative." They afterwards explain the government.—The truth is, that all grammarians have employed the term *govern*, in a lax and general acceptation.

That there is, in English, no *passive verb*, but that there is a *passive voice*. (p. 20.) The Examiner will gain little by his imaginary distinction. Indeed, he seems inclined "spargere *voces* in vulgum *ambiguas*, et (as we shall see by and by) *querere conscius arma*." In the *verb*, that is, by eminence, the *word*, the *passive verb* (*verbum*), the *passive voice* (*vox*), I conceive *word* and *voice* to be used almost synonymously. And Vossius, when he defines the *verb* or word, observes, "Etiam *aliæ voces verba sunt*; sed *quæ hujus sunt classis*, κατ' ἐξοχήν, sic appellantur." I infer, therefore, that, strictly speaking, not only a verb, but a voice, must be *one word*, and that, consequently, there is no regular passive voice or verb, in our language. To use the language of Ben Jonson, "the passive, like the future, is expressed by a *syntax*." On the subject of English verbs, I shall take this opportunity to introduce a few observations. It is, I believe, a truth that has escaped the notice of all writers on our language, that, in English, we have no *entire* class of the words that we denominate *transitive*, with terminations appropriated, peculiarly and exclusively, to the designation either of action or passion. In other words, we have not, in the strictly technical use of the term, a regular, established *voice*. The component parts of the English verb or *name* of action are few, simple, and natural; they consist in all regular verbs of three words, as *plough*, *ploughing*, *ploughed*. Now these three words, and the inflexions, may be employed either *actively* or *passively*. *Actively*, "They *read* the lines," "they *are reading* the lines," "they *read* or have *read* the lines." *Passively*, "The lines *read* indifferently," "while the lines *are reading*," "the lines *are read*." *Actively*, "They *plough* the fields," "they *are ploughing* the fields," "they *ploughed* or have *ploughed* the fields." *Passively*, "The fields *plough* well," "the fields *are ploughing*," "the fields *are ploughed*." *Actively*, "They *improve*, *are improving*, *improved*, have *improved*, our constitution." *Passively*, "By such means our constitution *improves*,

is *improving*, is *improved*." It is to be observed, however, that the preceding assertion is applicable, in its full extent, only to that species of transitive verbs, which, for the want of a better appellation, may be denominated verbs of *external*, *material*, or *mechanical* action. It is not equally applicable to the other species, which I may be permitted to denominate verbs of *sensation* or *perception*, such as *love*, *feel*, *see*, *believe*, *understand*, &c. in which the subject is, at least in the active use of the words, generally a *sentient* or *animated* being, or an inanimate being considered as either, under the influence of personification. *Action* and *passion*, then, it appears to me, are not enunciated by the words themselves; they are deductions chiefly from concomitant circumstances, or from the very nature of things. The only general and characteristic distinctions, therefore, that the language acknowledges, in the three words significant of action, are those of *indefinite*, *imperfect*, and *perfect*. After what has been just stated, it is unnecessary to animadvert upon the Examiner's remark, "That *three words may make one voice, mood, or tense*, is very clear; but how *three words* or verbs can make *one word* or verb, it will require Mr. Murray's logic to explain." (p. 22.)

That an absolute case, in English grammar, is *absolutely* useless, unless the learner is learning Latin. (p. 24.) That *but* used for *only* is an adverb. (p. 27.) The Examiner should have read Tooke's *Diversions*, in which he would have found, that this *but* is *be-out*, and was formerly preceded by a negative; thus "To countenance bad actions is (nothing) *but* (be-out) one remove from the commission of them." If *but* be not reckoned an imperative, usage declares it to be a conjunction or a preposition; and as a verb it is not.

That grammarians have not discovered that there are in English some words, as *parent*, *child*, &c. *common* or applicable to both sexes. (p. 29.) It is asserted, in the *Essentials*, (p. 47.) "That when a relative is preceded by two nominative cases of different persons, the relative and verb *may* agree in person with either of them; as "I am the person who write," or "I am the person who writes;" the latter agreement (it is added) is usually preferred." This is, indeed, the *essence*, not of grammar, but of absurdity. There is no *may*, nothing

arbitrary or optional in the agreement. The relative *must* agree with *its own antecedent*; and the verb *must* correspond in personal inflexion with the person implied in the relative.

Now let us have a few of this profound grammarian's discoveries. In English there are twelve parts of speech. (p. 35.) *Relatives* are *relatives*, not *relative pronouns*. (p. 36.) *Auxiliaries* are *auxiliaries*, not *auxiliary verbs*. That in "the sun *can*," and "the sun *may*," *can* and *may* are not verbs, because they imply no attribute, no affirmation, and convey no complete sense. (p. 37 and 38.) Are not "he *can*" and "he *may*," equivalent to "he is able" and "he has liberty," and is there here no affirmation, no attribute? *Can* is the Saxon *cunnan*, *scire*, and is originally the same as our *ken*, *con*, *know*; and *may* is the Saxon *magan*, *posse*. The former now denotes *power*; but *knowledge* and *power* were, perhaps, more nearly allied formerly, than they have sometimes been in our degenerate days. These verbs, for verbs they are, as much as *scio* and *possum*, had once even an infinitive; thus, "The best condition is to will; the second, *to can*." Bacon. "They shall *may* do it," *Fortescue*, *i. e.* I suppose, they shall have liberty or power to do. Our English adjective *cunning* is probably a participle of the former. Verbs *not active* are *inactive*! (p. 49.) He might as well have carried his principle a little farther, and defined the plural, as not the singular, two, as not one, &c. The possessive case is the genitive; the objective case is the accusative; one substantive *does not* govern another, &c. (p. 60 and 61.) And yet the man, who can make such wonderful discoveries, has the modesty to assert, that, "as Mr. L. Murray has extracted his rules from Dr. Blair's lectures, and as he has adopted the same, he can scarcely say, whether he is indebted to Mr. M. or to Dr. B. for the greater part of them." (p. 56.)

We have now seen a sufficient specimen of this Examiner's *talents* for criticism and grammar-writing. We shall next state the nature of his *object* or views, as couched in his own correct language: "It was *with a view of having* children first taught the common principles of grammar, by some short and clear system of English grammar, *in order* that they might have some notion of what they are going about, when they

should enter into the Latin grammar, *that* first led me to compile these Essentials," &c. (p. 58.) Let us now exhibit a specimen of the *spirit*, by which, in his attack upon L. Murray, he has evidently been actuated: "And should Mr. Murray be disposed to reply, I shall be ready to take up my pen again, *not to dispute with him merely as a man*, but to investigate his principles as a grammarian." (p. 62.) We are told, indeed, that *grammatici certant*, but is this the usual language of their wordy warfare? If the Examiner does other things *as wide of the mark* as he writes, neither Mr. L. M. nor any other grammarian, will much regard his impotent aggressions.

That Mr. L. Murray's English Grammar, popular as it may be, contains several errors and strange misconceptions, is, I would believe, well known to the generality of respectable teachers; but has this Examiner evinced the ability to correct them? Besides, he ought to know that in discussing subjects, in which even the most judicious are liable to error, it behoves all to write, not as he has done, but with some symptoms of temperance, diffidence, and liberality.

Now, to take leave of this author in as friendly a way as can be done, consistently with duty to the public; let him suppress the unsold copies of his highly objectionable preface or address to classical teachers, and revise his Essentials, correcting the errors, and expunging the senseless innovations; his work then by its simplicity, conciseness, and general perspicuity, may have as *fair* a chance of being admitted into schools, as some of its numerous competitors of a similar description.

J. G.

Quo quisque valet suspectos terrëat.

DENTIBUS adversum sus dilaniavit Adonin ;
 Oppositos stimulo freta laceffit apis :
 Taurum si premit ore canis, sunt cornua tauro,
 Mordet equum, morsum calce rependit equus :
 Squamea circumdat pisces lorica ; cohorti
 Sylvarum aligeræ parvula rostra salus :
 Arma quidem genus omne (nec aurea profuit ætas)
 Queis feriat, scse queis tueatur, habet.
 Humano at tribuit generi mens apta ciendæ
 Mille modos rixæ ; mens sua cuique suum.
 Stant propriæ Gallis fraudes ; mureque Britannis
 Stant querni, et quæcunq; cor magis ære virum ;
 At neque victrices pelago dat Gallia naves,
 Indignata doli nec petit hostis opem.
 Tullius eloquio Catilinam oppressit ; iambis
 Abstulit Archilochi vis rabiôsa senem ;
 Persius opprobriis, risu Venusinus ineptos,
 Ense furens stricto quos Juvenalis agit.

Cœrula tela Chloe radianti emittit ocello,
Exanimat roseis florida Laura genis ;
Munditiis Galatœa suos, at Fulvia gemmis
Vincit et ornatu splendidiore procos.
Fert gladium miles ; succos herbasque nocentes
Saga, et lethalis pharmacopola ferunt.
Fuste feras domuit, quem pallâ sanguine tinctâ
Misit in ardentem Deïanira rogam.
Cultrum acuit lanius, pugnis quoque rumpere costas
Ille virûm et baculo scit reserare caput ;
Par lanio conjux tetrâ convicia linguâ
Ejicit, et vultus ungue secante fodit.
Quin procul ista jacent ;—irritamenta timoris
Sat tuus arma domi præses, Etona, gerit ;
Arma quatit ;—pœnas suspecti è corpore sumens
Betula non leni vulnere terga notat.

. 1804.

H. H. Joy.

est imputandum." Hæc Vir ille incomparabilis : cujus è notâ hariolari licet eum de sanitate versûs hujusce multùm multùm-que hæsitasse ; nec injustè. Parùm roboris excusatio habet. In aliis enim locis Euripideis, senes dum loquuntur, neque garruli neque immemores eadem repetunt. Quod ad argumentum spectat de Antigone paululum à custode remotâ, id flocci pendo. Non adeò longè abfuit Antigone (si abfuit) quo minùs verba Pædagogi intelligeret : nihil igitur opus erat vocibus repetitis ; quæ fieri non possunt, quin supervacaneæ ad spectantium aures accedant. Quod ad hiatum ingratum, et voculam τότε obfuturam, si versus 145. ejiceretur, utrique incommodo consultum iret, si legeretur Σήμε' ἰδὼν ἐγνώρισ' ἀσπίδων ἐπί. Illud ἐπὶ agnoscere duo MSS. videntur ; qui præbent, teste Porsono, ἐπεγνώρισα. Et ne quis τότε ejectum ægrè ferat, discat velim MS. Fl. dare τὸδ' pro τότε. Sunt fortasse quibus placeat τότε redditum *olim*, nec valdè repugno : vide Schæfer ad Julian. Orat. in Constantii Laudem. Præfat. p. iv. Voluisse videtur Valck. τότε : sed nimis obscurè locutus est.

183 et seqq. Totum locum sic refingere malim :

| | | |
|-----|---------------------------|-------------|
| AN. | ὦ λιπαρόζων' Ἀ- | στρ. ε'. |
| | ελίου θύγατερ Σελάνα | |
| | κύκλου χρυσφέγγους, | |
| | ὡς ἀτρέμας βαίνει | ἀντιστρ. ε. |
| | καὶ σῶφρονα κέντρα πῶλκῃς | |
| | μεταφέρων ἰθύνει. | |

Vulgò legitur in v. 183. ὡς ἀτρεμαῖα : sed metrum postulat spondæum ad versûs finem : ultimæ literæ vocis ἀτρεμαῖα absorbuerunt αἰνεί. Quod ad ἀτρέμας, id agnoscit Euripides bis in Oreste, in Hippolyto semel. Olim volui ἤκει : perperam : ἤκω apud Tragicos sonat *veni non venio*.

273. MSS. alii δρμαῖται : alii δρμαῖ παῖς. Grotius omittit παῖς : quem secuti sunt Porson et Brunck. Mihi quidem placet reponere παῖς loco τόνδ' : similem varietatem videas ad 978.

559. Cum MSS. variant inter ἀπονείμαι et ἀπονέμειν, præstat legere ἀπονέμων, quod et Porsono in mentem venit.

562. Quid si legamus περιβλέπεισθ' ἥδιστον· οὐκ ἐμὸν γε νοῦν, vide ad 508.

617. In hoc versu emendando olim graviter peccavi. Malim nunc totum locum sic legere,

ΠΟ. Πατρίδος ἐξελαυνόμεσθα· ΕΤ. καὶ κτενῶ σε πρός·
ΕΤ. θεοί,
ἀδικία γ' ὅση· ΕΤ. Μυκίγναις μὴ ἐνθάδ' ἀνακάλει θεοὺς·

mox in v. 620.

ΠΟ. ὅς μ' ἄμοιρον ἐξελαύνεις· ΕΤ. καὶ γὰρ ἤλθες ἐξελῶν·

Porsonus edidit,

ΠΟ. ἐξελαυνόμεσθα πατρίδος· ΕΤ. καὶ γὰρ ἤλθες ἐξελῶν.

ΠΟ. ἀδικία γ', ὧ θεοί· ΕΤ. Μυκίγναις μὴ ἐνθάδ' ἀνακάλει θεοίς·

et in v. 620.

ΠΟ. ὅς μ' ἄμοιρον ἐξελαύνεις· ΕΤ. καὶ κατακτενῶ γε πρός.

Verum hæcce lectio eo nomine crimini obnoxia est, primò, quòd anapæstum in Trochaicis invehat. Secundò, quòd durior esse videatur ellipsis τοῦ ἐμὲ post ἐξελῶν. Tertiò, quòd, illâ receptâ, parùm liqueat unde fluxerit illud σῆ in Aldinam, aut σῆ in MS. Harleianum (J.) Quod ad nostram lectionem spectat, 1. πατρίδος ἐξελαυνόμεσθα est è conjecturâ Blomfield. 2. Καὶ κτενῶ σε leviter mutatur è καὶ κτανῶ γε, quod MSS. nonnulli dant: at MS. D. et Brunck. 3. Ω θεοί omisit Grotius: quod ad ὧ rectè, quod θεοί perperam: hanc vocem necessariam reddit responsio. 4. Proximè accedit ἀδικία γ' ὅση ad Harleianum ἀδικία σῆ. 5. Post ἐξελῶν subaudi ἐμὲ ἄμοιρον.

1203. Multùm mihi displicet illud στρατῷ repetitum; in quo ne mica quidem salis inest. Prætulerim, si Codices faveant, Ὡς δ' εἶδ' Ἀδραστος Ζῆνα πολέμιον, πάλιν Ἐξω τάφρον καθῆισεν Ἀργείων στρατόν. De vocē πάλιν sæpiùs omissâ vide Porsonum ad Hec. 1169. in Addendis.

1544. Pro vulgatis ὃς ἐπὶ δώμασιν ἀέριον σκότον ὄμμασι τοῖσι βαλὼν, olim legere volebam ὃς ἐπὶ δώμασιν ἀεραῖον κότον σοῖσι βαλὼν, omisso ὄμμασιν; nunc malim mutare ὄμμασιν in ἀνόσια.

1627. Hunc versum corruptissimum olim tentabam; mihi verò non in omni re satisfaciebam; iterum tentabo, aliis etiam nunc fortasse haud satisfacturus. Lego

— ἄλλὰ δουλεῦσαι δόμων
ἔμε γ' ἔκβολον δέδωκεν ἀμφὶ δεσπότην.

Verò proximè Membranæ Parisienses, teste Brunckio, dant δουλεῦσαι τέ με δαίμων δέδωκε Πόλυβον: unde erui δουλεῦσαι δόμων ἔμε γ' ἔκβολον δέδωκεν. Illud δόμων ἔκβολον abundè confirmat supra 817. ὦ — Κιβαιρῶν μήποτε ὦφελες Οἰδιπόδαν θρέψαι βρέφος ἘΚΒΟΛΟΝ Ο'ΙΚΩΝ.

EPIGRAMMA

In Vocem αἰθλουρου in MS. Herculanensi.

LITERA SCRIPTA MANET.

Αἰθλοῦροι culpā scribarum in carmine peccat

Hinc lis quæ teneat litera digna locum;

In sedes vacuas Dawesius¹ indit Ὀμικρὸν,

Piersoni² Ἐψιλὸν pagina docta dedit;

Urbis at Herculeæ flammis invicta revertit,

Et tot Ε post annos litera scripta manet.

L. T.

¹ Miscel. Crit. p. 257.

² Mæris. p. 37.

OF THE STANDARD OF TASTE.

NO. I.

PROVERBS are often represented as the concentrated wisdom of ages, the oracular records of accumulated experience, and the choicest fruit of the knowledge derived from practice and repeated observation. I readily admit, that in numerous instances this character truly belongs to the wise laws of our ancestors; and that there is frequently more of good sense and of truth in a short adage, that has passed traditionally from lip to lip, for many successive generations, than is to be found in the high-wrought treatises and profound systems of some of our most celebrated moralists, politicians, or philosophers.

But while I concede this in honor of proverbs, I am disposed to maintain, that in various instances their authority is in direct opposition to truth; and that from the unthinking deference, which we sometimes pay to them, rather on account of their venerable antiquity, than of their conformity to the nature of things, we are subjected to a voluntary intellectual blindness; not less remarkable than that, which has been so frequently occasioned by an implicit reliance on the bold, and unfounded assertions of the leaders of philosophical, political, or religious sects. I might illustrate this by various pertinent examples: as by the famous maxim, *ex nihilo nihil fit*, "out of nothing, nothing can be produced;" and by which they sought to prove, that matter was as eternal, as the great Creator of matter, not recollecting that they thus made matter the creator of itself; but I shall hasten to the particular object, which has given birth to this inquiry, and state at once the point, which I have at present in view, which is utterly to confute that long prevailing, and most universally quoted, adage "There is no disputing about Tastes."

This, Sir, is one of those hastily assumed and inconsiderate assertions, by which the indolent and unthinking part of mankind are very desirous to terminate an argument, in which they are unwilling to confess themselves in the wrong, and yet unable to reply satisfactorily to the reasonings of an adversary. When the beauty of a fine woman is the topic of discussion; when the merits of a new poem or play, or the charms of a piece of natural scenery, are canvassed in their hearing, they readily enough deliver their opinion, and stoutly adhere to the side, which they have once taken up; but if they are pressed with arguments on the contrary side, and if the reasons of their decision are demanded, they shun the contest, and avoid defeat, by sheltering themselves under a *de gustibus non est disputandum*, "There is no disputing about Tastes."

Is it meant by this to assert, that it is morally wrong to dispute about the decisions of Taste? or, that it is impossible by any kind of argument to arrive at the principles, by which the decisions of Taste ought to be guided, so that the Taste of one man be just as good as the Taste of another? The last is undoubtedly the meaning, in which this very hackneyed aphorism is intended to be understood, for the first supposition is too absurd to be seriously entertained for a moment, yet I am disposed to maintain, and I hope shall be able to prove, that never was there an assertion less founded on truth, or more inconsistent with reason; that the principles of good Taste are as fixed and unalterable as the maxims of sound logic, or the rules of morality; that there is a permanent standard, according to which the decisions of Taste should always be regulated; and that this standard may be ascertained, and made plain by rational and patient inquiry.

How then, it will be asked, does it happen, that different individuals, and still more different nations, and different ages of the world, are at such variance with one another in their decisions concerning the merit and demerit of objects of Taste? How does one man prefer a fair, and another a dark complexion? Why does one critic admire Milton, another Pope, and a third Cowley, while a fourth may perhaps prefer D. Darwin to them all? Why are some readers of fiction delighted with a simple artless narrative, while others can relish nothing but marvel-

lous tales of ghosts and hobgoblins, giants, necromancers, and enchanted castles? Why is one man in ecstasies with a Madona of Guido, while another is indifferent to every kind of picture but a grotesque of Teniers? Why do the Dutch lay out their gardens in straight allies, fenced with well-trimmed hedges, and ornamented by shaven terraces, leaden images, and formal poplars and yews, while the English delight in the ease and luxuriance of natural vegetation? Why do the Chinese clamp the feet of their women into a fourth part of the natural size, and think them beautiful when they are unfit to answer the purposes of walking? Why do some North-American Indians reduce the heads of their children to the shape of a cube, in order to improve their elegance? Why do the Asiatics admire a style of language overflowing with the flowers of rhetoric, while the Athenians approved of a neat and elegant terseness in their writers, and the Lacedæmonians could tolerate nothing but the most sententious brevity?

These are a few of the seeming paradoxes, which I have taken upon me to resolve, and which I conceive to be perfectly reconcileable with the doctrine that there is a fixed Standard of Taste; and that there is only one kind of Taste, which can reasonably be called *good*, while all the rest are absolutely *naught*. In order to accomplish this purpose in a satisfactory manner, I shall proceed methodically to work, and shall state, one after another in regular succession, the causes, which I think are fully sufficient to account for the apparent diversities in the decisions of mankind respecting subjects of Taste, without resorting to an original difference in the nature of the faculty, or resigning its determinations to the absolute government of caprice. These causes then, I think, are principally the following: First, a more or less extensive acquaintance with certain classes of the objects of Taste. Second, a difference, not in the original faculty among men, but in the extent and liveliness of those feelings, whether original or acquired, to which the objects of Taste address themselves. Third, the influence of particular habits; and an intimate acquaintance with certain modifications of the objects of Taste. Fourth, arbitrary and casual association.

First, a more or less extensive acquaintance with certain classes of the objects of Taste will cause one man to approve.

what another condemns, while both are gratified upon principles, which are essentially and originally the same. What is approved by a rude taste, may be condemned by a cultivated taste; and what is exquisitely gratifying to a cultivated taste, may be viewed with indifference by a rude taste; and yet the causes of gratification be in fact common to both. It is not a difference in original constitution, that causes the diversity of decision, but the more extensive knowledge of the man of cultivated taste, by which he is taught to despise, what is a source of pleasure to the man of ruder mind; and what he himself might, at first, have viewed with delight. This may be satisfactorily illustrated by examples drawn from almost any of the fine arts. A person, who is acquainted with the inferior species of architecture alone, will be highly delighted with a building, which a man, who has studied the remains of Grecian and Roman magnificence, will view with indifference or contempt. Here, however, there is no cause of the diversity of decision, but a more or less extensive knowledge, and the circumstance of the one person having seen better models than the other; and should the man of uncultivated taste ever become acquainted with the superior orders of architecture, and if his judgment be not misled by arbitrary association or inveterate prejudice, he will soon coincide in his decisions with the man of refined taste, and be induced to despise, what he at first admired.

The case is properly the same in sculpture. The first time a man, to whom this art is entirely new, might happen to see a barber's block, or the most ordinary piece of statuary, he would be struck and pleased, because he sees an imitation, however rude, of the human figure; and occupied with the general resemblance, he pays little attention to its numerous defects. But should he afterwards meet with the workmanship of a master in the art, he will now look with contempt on the rude performance, which he admired at first. In both cases, however, the source of his admiration is strictly the same, the principle of imitation; and though his taste may be improved, it is not altered in its nature.

In poetry, and other works of imagination, a similar progression may be distinctly traced. One man is delighted with an

old metrical or prose romance, and peruses the Iliad or Æneid with coldness; whilst another is transported with the classical effusions of Homer or Virgil, and leaves the romances of chivalry to children. These two kinds of composition, however, resemble one another in many particulars. They are alike full of action, voyages, battles, triumphs, and continual changes of fortune; they both abound in strong expressions of passion, and mighty deeds of heroism. But the style and sentiments of the classical poets are too refined for the admirer of chivalry; who at the same time is not shocked with the continual violations of probability, the confusion of times and places, and offences against manners, which his favorite authors contain; and which, while they escape his detection, give unconquerable disgust to the cultivated mind of the man of classical taste.

The same mode of reasoning is easily applicable to every object, which is subjected to the decisions of taste; and it appears to me to explain, if not wholly, at least in part, the different sentiments concerning female beauty, which prevail in the various regions of the earth. In Africa thick lips, a flat nose, and woolly hair, combined with a complexion of shining jet, excite those transports in the breast of the native lover, which in Europe can be kindled only by the rose, nicely blended with the lily, by a nose of the aquiline or Grecian form, by delicately pouting lips, and luxuriantly flowing tresses. But the poor African knows no charms superior to those of the dingy object, on whom he fixes his affections; and whom, by the force of habit, and a natural prejudice, he will continue to prefer to those more elegantly formed dames, whom we emphatically style *fair*, should he ever afterwards happen to be introduced to their acquaintance. That he should continue to do so is certainly one of those things, which are "devoutly to be wished;" and I shall not, for the sake of giving my argument additional weight, take up the ungracious office of maintaining that negroes, by an enlarged acquaintance with the various races of mankind, are apt to become admirers of our fair countrywomen.

But it is not with the beauty of mere external form as with the beautiful or elegant in any of the fine arts, or works of imagination. The standard of external beauty is not one, but

varied ; and it is reasonable that it should be different in different nations, as well as that it should be different in the male and in the female ; in youth, maturity, and old age. The beauty of forms (as may afterwards more fully appear) does not arise so much from certain particulars of shape, coloring, and symmetry, as from the qualities, of which these are expressive, and the associations, which we habitually connect with them. But the qualities which are expressed by a male, and by a female form ; by a child, and a person in advanced age, are very different ; and we would by no means think that beautiful in the one, which excites our admiration in the other. The man, who in his outward appearance approaches to the beauty of the female sex, we despise as effeminate ; nor would we consider him as beautiful, if he were made exactly like the most handsome child. It would be no praise to a handsome woman to say that she had a childish face, or a face that resembled that of the most beautiful infant ; and to say that her face was masculine, or resembled that of a good-looking man, would be absolute satire. The beauty of forms, therefore, is not absolute, but relative ; and is in a great measure resolvable into *expression*. The forms that we approve, and consider as beautiful ; seem to be those, which unite the excellencies of the whole class of beings to which they belong, as far as our acquaintance with that class has extended ; or as far as fancy, founded on experience, can carry us. It is the ^{central} ~~central~~ form, or that to which nature always tends in each class of her productions, though she be always deviating from it to the right and to the left, that constitutes the standard of beauty in that class of objects ; and which, therefore, has no authority beyond the limits of that class. In Greece, one kind of nose was most generally the accompaniment of beautiful women, and was therefore the model adopted by painters and statuaries ; in Rôme, a nose of a very different form most commonly occurred, and was deemed most beautiful ; and it would yet be difficult to decide, whether the Grecian or Roman nose be really of itself most worthy of admiration. In Africa the central form, with respect to the proportions and shape of the features, as well as the complexion, is exceedingly different from what it is in Europe ; and therefore

the ideal or perfect model of beauty cannot be the same in both countries. Could we extend our acquaintance to the features and appearance of every individual of the human race, then we should erect a standard of beauty common to all, by discovering one central form belonging to the whole. But as this can never be realised, the common model, or central form belonging to each great class of mankind, must be esteemed the standard of beauty in that class, as indicating most completely the qualities for which individuals are esteemed.

I concur, therefore, most cordially in the sentiment of Sir Joshua Reynolds, when he says that "there is but one presiding principle, which regulates and gives stability to every art. The works of poets, painters, moralists, or historians, which are built upon general nature, live for ever; while those, which depend for their existence on particular customs and habits, a particular view of nature, or the fluctuation of fashion, can only be coeval with that, which first raised them from obscurity." ¹

¹ Discourse delivered in the Royal Academy.

OF THE STANDARD OF TASTE.

NO II.

HAVING thus considered the effects of the first of the assigned causes of the great apparent diversity in the tastes of mankind, I proceed now to the second in order, viz. “a difference, not in the original faculty among men, but in the extent and liveliness of those feelings, whether original or acquired, to which the objects of taste address themselves.”

Men are all compounded of the self-same ingredients, they are all endowed with similar appetites, desires, affections, and emotions ; but the degree of susceptibility, which these various powers possess in different individuals, is exceedingly various. It is on this account that one person is discriminated as a man of sensibility, another is characterised by his generosity, a third by his humanity, while a fourth may be most distinguished by his selfishness. Yet in every individual of the human race there is an original and inherent principle of sympathy with distress, an innate principle of magnanimity and of charity ; as well as an implanted regard to the interest of self. The seeds, which are originally introduced into the soil, are the same in all cases ; but some of them meet with a more congenial receptacle than others ; and consequently shoot into luxuriance, while those, which are less fortunate, are checked and stunted in their growth. It is in consequence of this diversity in the extent and liveliness of the feelings of different men, that they are often so variously affected by the same object of taste. “There are some men,” says Mr. Burke, “formed with feelings so blunt, with tempers so cold and phlegmatic, that they can hardly be said to be awake during the whole of their lives. Upon such persons the most striking

objects make but a faint and obscure impression. There are others so continually in the agitation of gross and merely sensual pleasures, or so occupied in the low drudgery of avarice, or so heated in the chace of honors and distinction, that their minds, which had been used continually to the storms of those violent and tempestuous passions, can hardly be put in motion by the delicate and refined play of the imagination. But whenever either of these happen to be struck with any natural elegance or greatness, or with these qualities in any work of art, they are moved upon the same principle."

On a plodding Dutchman, whose soul is centered in his counting-house, and who has no wish for any enjoyment more refined than a pipe of tobacco and glass of Geneva, it would be in vain to attempt making any impression by the beauties of the *Æneid* or *Iliad*; yet there exists in his soul the latent relish for those very beauties, which he despises, and with which the man of taste is transported into raptures; and when similar beauties are dressed up in colors sufficiently gaudy to rouse his dormant attention, as in those dramatic exhibitions, which are calculated for the meridian of Bartholomew fair; he will be moved to express his delight in language not less energetic, though greatly less polished, than that of the man of nice discrimination. He will be altogether incapable of relishing a well-turned repartee, in which there is no salt but the Attic; but he will shake his sides at a high-seasoned *double-entendre*, where the secret meaning is sufficiently protrusive. He will be totally unmoved by the refined strains of an Italian concerto; but will turn a listening ear to the grinding of a barrel-organ or a hurdy-gurdy. He will look with indifference on the natural and appropriate gesticulation of an accomplished dramatic performer; but will be completely transported by the grimace of the clown in a pantomime, or the tricks of a mountebank's Merry-Andrew.

This is illustrated by what takes place in the same mind, when it is favorably or unfavorably disposed to be impressed by certain classes of the objects of taste. The mere perception of an object of taste may be altogether insufficient to excite the corresponding emotion, unless the imagination be sufficiently disengaged, and open to the pursuit of all those

trains of thought, which are allied in character and expression to the feelings suitable to the object presented. At one time the beauty and sublimity of natural scenery will produce all their characteristic effect upon the mind; and at another, when our thoughts are turned into a different channel, they will be viewed with complete indifference. At one time, the contemplation of a moon-light scene will recall all the beautiful imagery, which Homer has associated with this interesting view of nature, in his well-known similitude; at another, it will suggest nothing but the convenience arising from moon-shine to the nocturnal traveller. The mind must be vacant and unoccupied in order that it may receive the strongest impression from the objects of taste. To a man, who is in pain or affliction, we shall in vain present a fine natural prospect, with a view of occupying his imagination by its beauties. The seasons of care, of grief, or of business, have far other employments, and destroy, for the time, all our sensibility to the beautiful or the sublime, by producing a state of mind altogether unfavorable to the indulgence of the imagination. It is in seasons of leisure or ease that we can fully enjoy the charms of nature, and that we turn to the compositions of poetry, music, or painting for amusement and delight.

But it is not so much the various conditions of the same mind, as the diversity in the sensibility of different minds, with which we are at present concerned, as a cause of the apparently contradictory decisions of men in matters of taste. This diversity of sensibility is indeed a radical difference of natural constitution; but it is not a difference in the original faculties of the mind, but in the degree in which these admit of being exercised. It is that diversity in the acuteness of the various powers of the intellect, by which one man is distinguished from another, as remarkably as by the different cast of the features of the face, or a difference in stature, or bodily agility; all of which are, like this intellectual diversity, differences in degree, but not in kind. In the pleasures of taste there are so many delights, that depend merely upon the proportional degree, in which an emotion is excited, that we need not wonder that to some men they should be almost

entirely unknown. There is a pleasure in the terrific, a pleasure in the pathetic, and a pleasure in melancholy; but this pleasure will be converted into pain, if it is stretched beyond a certain point; as tickling of the skin will excite tears instead of laughter, if it be done too violently. Hence, according to the difference of intellectual sensibility, an object or description, which in one person excites a painful emotion, will, in another, excite only an agreeable agitation; and in a third, will be accompanied with total indifference. Some persons are of so cool and phlegmatic a temperament that they cannot be agitated, but by situations of real danger; as it was said of King William, that his eye never glistened with so great delight as when he was leading his troops into battle. It would be as vain to expect that persons of such a temperament should be interested by the terrific descriptions of the epic or dramatic muse, as that a person of delicate nerves should find pleasure in the dangers and fatigues of war. Yet striking as these diversities of sentiment are, they are not ascribable to a radical diversity of constitution, but only to the difference of strength of the same original intellectual powers. One man has a much more tenacious memory than another; yet we admit the memories of these two persons to be, in every respect, similar faculties; in like manner we must admit the tastes of men to be derived from mental energies, which are essentially the same in nature, although these mental energies are dull in some individuals, and extremely acute in others.

The only remarkable exceptions to this principle, with which I am acquainted, occur in certain apparent anomalies of the perceptions of the eye and ear. There are many persons who seem altogether incapable of deriving any gratification from musical sounds, or of deciding whether what they hear be harmony or discord; and there are others, who cannot distinguish certain colors, which to ordinary eyes are sufficiently discriminated; but sometimes confound under the same name, those which are essentially different; and sometimes misapply names, which are otherwise appropriated; calling blue, green; or purple, scarlet; and the contrary.

With respect to the apparent insensibility to the nice variations of musical sounds, or the want of a musical ear, I am disposed to think that much of it arises from a want of attention; and from not having been early accustomed to relish gratifications of this kind, rather than from an absolute difference in original constitution. It is perfectly ascertained that, without attention and early cultivation, all our organs of external sensation become blunted and imperfect. It is on this account that the sense of smelling in the individuals of a polished community is so much inferior to the same sense in Savages, who are accustomed to depend on its testimony in deciding on the qualities of their food. A nice judgment in music is never acquired without much practice, and being accustomed to the most correct and complicated performances. We may all recollect the time when we could relish nothing but a simple air, or a natural self-taught strain; but, by being gradually accustomed, to more intricate compositions, we come, by degrees, to relish and appreciate their merit. A concert of Italian music is more apt to affect the mob with disgust than with rapture; yet it is listened to by the connoisseur with the most enthusiastic transports: "J'ai vu," says the Baron de Montesquieu, "les opéras d'Angleterre et d'Italie; ce sont les mêmes pieces et les mêmes acteurs; mais la même musique produit des effets si différens sur les deux nations, l'une est si calme, et l'autre si transportée, que cela paroît inconcevable."

Thus it may safely be averred that much of our relish for the niceties of musical composition is the result of cultivation and practice; and the great difference in respect of musical ear, which appears to prevail among men, is a difference rather in degree, than in kind. I feel myself, however, obliged to acknowledge, that in some individuals there appears to be an original constitutional want of all capacity to relish or distinguish what is called harmony or melody; a want, which no attention or cultivation would have been sufficient to supply. Petrarch mentions a person of his acquaintance, who was less charmed by a concert of nightingales, than by a serenade of frogs; and all of us have known individuals, who were

completely insensible to the finest musical strains, and felt no more pleasure in listening to the best adapted tones of melody, than in hearing the jarring of a poker on a pair of tongs. Here we are necessitated to admit some original defect either in the organ of sensation, or in the corresponding intellectual faculty, by which a judgment is formed of those proportions and relations of tones, which enter into the constitution of true musical concordance.

In the analogous case of incorrect vision, in as far as relates to the proper discrimination of colors, it seems likewise necessary to admit an original constitutional diversity of structure. It may indeed be said, that as colors are all produced by the rays of the sun, and vary to the eye in consequence of the strength and velocity, or refrangibility of the pencil of light, by which they are produced, a difference in the original sensibility of the organ may of itself account for the different judgment, which the same persons form of what is generally considered as the same color. This explanation, however, of the remarkable phenomenon now under consideration, will not be considered as very satisfactory, when we take into account the apparent regularity and permanency of these deviations from the ordinary laws of vision. It would be unsuitable to the object of this communication to enter into any minute detail of this anomaly, or of the explanations, which have been proposed in order to account for it; but it cannot be improper to observe that there is a paper on the subject in the *Memoirs of the Philosophical Society of Manchester*, where all the phenomena of this peculiarity of vision are fully detailed by a gentleman, who himself labors under the defect, Mr. J. Dalton; and who has there proposed an hypothesis of a particular tint in one of the humors of the eye, which seems very satisfactorily to account for every peculiarity of the case.

If this anomaly in vision be justly ascribable to a peculiar structure of the eye, analogy would prompt us to refer the defect of a musical ear to some corresponding deficiency, or peculiarity in the external organ of hearing. I believe, however, that anatomists and physiologists have not yet been able to ascertain in what this peculiarity actually consists. But

having allowed that the decisions of taste are influenced by an original diversity in the structure of the human frame in different individuals, I am inclined to assert that all the other apparent differences in this particular may be accounted for by a diversity of natural sensibility, or some of those accessory causes, which I have already enumerated as contributing to produce this remarkable effect; and of which two of great importance yet remain to be illustrated.

S.

REVERENDO DOCTISSIMOQUE VIRO,

JACOB O JONES, S. T. P:

ARCHIDIACONO HEREFORDIÆ.

Septuagenario, insomnes noctium horas carmina Latine componendo fallenti, hoc Vincentii Bourne opusculum

" Mittit; et optat amans, quò mittitur, ire salutem"

HENRICUS H. JOY.

Hunc tibi, morborum et vigilatæ tædia noctis

Cui Latii citharæ sollicitare levat;

Posthabito Aoniis medicinæ fonte, dolores

Munere Apollineo qui meliore fugas;

Hunc tibi, cui crines lambit vigor igneus albos,

Librum, etsi nugis his amicitur, habet.

AD

BRUNTONAM

E GRANTA EXITURAM

HENDECASYLLABI

NOSTRI præsidium et decus Theatri,
 O tu, Melpomenes severioris
 Certè Filia! Quam decore formæ
 Donavit Cytherea; quam Minerva
 Duxit per dubiæ vias juventæ,
 Per plausus populi periculosos,
 Nec lapsam—precor O nec in futurum
 Lapsuram! — Satis at Camœna dignis
 Quæ te commemoret modis? Acerbos
 Seu proferre MONIMÆ dolores,
 Frater cùm vetitos, nefas! ruebat
 In fratris thalamos, parùmque casto
 Vexabat pede: sive JULIETTÆ
 Luctantes odio paterno amores
 Mavis fingere: Te sequuntur Horror,
 Arrectusque comas Pavor; vicissim
 In fletum populus jubetur ire,
 Et suspiria personant Theatrum.

Mox divini^{or} enitescis, Altrix
 Altrix vigil et Parens Parentis :
 At non Græcia sola vindicabit
 Paternæ columeⁿ decusque vitæ
 Natam ; restat item Patri Britanno
 Et par EUPHRASIE Puella¹, quamque
 Ad Scenam pietas tulit paternam.

O BRUNTONA, citò exitura Virgo,
 Et visu citò subtrahenda nostro,
 Breves deliciæ dolorque longus !
 Gressum siste parumper, oro ; Teque
 Virtutesque tuas lyrâ sonandas
 Tradet Granta suis vicissim alumnis !

III. Cal. Oct. MDCCXC.

FRANCISCUS WRANGHAM.

¹ Quippe quæ (clausis in Urbe, ob Ducis Cumbriensis mortem, theatris)
 in arenam municipalem, ubi Pater tunc temporis ludos scenicos edebat,
 descendere non erubuerit.

*On the Quantity of a final short Vowel before a Word
beginning with s followed by a Consonant.*

IN the First Number of this Journal, we collected instances of this collocation from Classical writers. We shall now proceed with modern Latin poets.

In the difference between the ancients and the moderns one observation is obvious. In the writings of the former, the instances are rare; in those of the latter, very common. As the words must have equally occurred to both, this difference proves that the ancients studiously avoided that position, while the latter have adopted it promiscuously. Hence, while we think we have not omitted many instances in the ancient, we have inserted but a small part of those, which occur in the modern, poets.

We may safely assert that in modern poetry the syllable generally remains short.

VIDA.

Regia progenies, cui regum debitæ sceptræ.

Poetic. lib. I.

Ordeã stipitibus duris detrudere tendunt.

Ibid. lib. II.

Omnibus, incolumi regē, stat cernere ferro.

Scaccia.

Extinctæ ornatus, nec non fulgentiã sceptræ.

Ibid.

VIDA, *continued.*

Funeră spargebat fuscæ regina cohortis.

Scacchia.

Jamque illa et turres procul eccē stravit et arces.

Christiad. II

Luxuriant solă strata, nitent argentea eburnis.

Ibid.

Regiă scitarique omnes tempusque locumque.

Ibid. III.

Flumină squamigerum generi hamo tendere adunco.

Ibid. IV.

Littorē spectantem fluctus scopulo illidentes.

Ibid.

Vulneră sponte animis fandi compescite amorem.

Ibid.

Marmoreum tibi stravit iter, pontumque diremit.

Ibid. V.

Vestraquē sponte suâ deleret crimina morte.

Ibid. VI.

Verticē stipitibusque etiam nunc, fixa manebunt.

Ibid.

Omniă scis, et cuncta vides; tibi lumina mille,

Hymn. I.

Respuis externos sine corporē spiritus haustus.

Ibid. I.

Imperium: tu rex regum: tibi scēptra, tibi ipsa.

Ibid.

VIDA, *continued.*

Ipsc sed ingrediens soli tibi sponte patentes.

Ibid. II.

Detersâ prorsûs priscâ rubiginē scabrâ.

Ibid.

Jam meditâns ipsi de marē sceptrâ Jovi.

Ibid. VI.

Quos casus, quæ non discriminâ sponte subisti.

Ibid. XV.

Prodigus vitæ, nec acerbâ spretis

Ibid. XXIII.

POLITIANUS.

Incaluit, multoque obstructæ funerē Kexen.

Nutricia.

Corticē, statque levi casa frondea nixa tigillo.

Rusticus.

Semper odorati Venerisque stipendia florea

Ibid.

Aureâ sparsurus redivivo seculâ mundo.

Manto.

SCALIGER.

Quique ferâ dominam compedē stringit humum.

“ *Lacrymæ.*

Mensquē stupet rigidis non benè nixa malis.

Ibid.

Ducerē spirandi semina dia polo.

Ibid.

Dum sua, tanta, simulquē stupet, pariterque superbit.

Ibid.

Impulit iratâ lucidâ stagna manu.

Epigr.

Fractaquē spumificis murmurat unda vadis.

Ibid.

Tractus, dant Sappho dulciâ scripta tibi.

Heroïnæ.

Vosque triumphali moeniâ structa manu.

Urbes.

Lenia sic voluit redderē sceptrâ maris.

Ibid.

Vicinus sibī spem promittit, et otia ; cassos.

Ibid.

Sequē student Dominæ velle parare suæ.

Thaumantia.

Atquē stupent pigro fluminâ stricta gelu.

Ibid.

MURĒTUS.

Tunc tandem, excludi quid sit, amicē, scies.

Eleg. 7.

Et retinent forti regiā sceptra manu.

Epigr.

Non pudor est, oculis ubī scintillantibus illa.

Ibid.

Pande oculos, pandē stellatæ frontis honorem.

Ibid.

Et tibi scripta vetus per mea nomen erit.

Ibid.

Et nitidum soli præviā sternit iter.

Ibid.

Esse bonum nostro tempore stultitia est.

Ibid.

Nam si vim verbi inspicias, et nobile scortum.

Ibid.

Laus sequitur, nequē splendor ullus.

Oda.

Volatquē stipatā Angelis.

Poem. Var. lib. 1.

Sanctus viscerā Spiritus.

Ibid.

Et cratem roseo sanguinē spargeret.

Ibid.

Illum egō scire negem, quæ tu, Pater optime, dona.

Ibid.

M U R E T U S, *continued.*

Arboris, et rivum mollē strepentis aquæ.

Poem. Var. lib

Et quævis habilem fingerē spectra sibi.

...

M E Z I R I A C.

Cetera jam totum miraculā sparsa per orbem.

Maria.

Perficē stelligeri quæ mandat rector Olympi.

Ibid.

Cœperat undē scelus, cœpit et inde salus.

Annunc.

Et mediam obliquo tramitē scindit humum.

Psalm. 136.

Aut rapido absorbens vorticē Scylla rates.

De Cast. Eleg.

Musā scandentem super astra cycnum.

Lyr. Poet.

Humanum voluit morte piarē scelus.

Ad Amic.

Virgo patris summi filiā, sponsa, parens.

Ibid.

Egregium juvenem cuspidē sternit humi.

In Oct. ob

HUETIUS.

Abdită scrutatur nascentûm exordia rerum.

Magnes.

Littora, vix trepidis ausos vadă scindere remis.

Ibid.

Mollia secreto cunabulă sternit in antro.

Melissa.

Plenaquē spumanti retulit¹ mulctrală lacte.

Sal.

Innumeros circûm stipatus militē Xerxes.

In Aggeres Holl.

Venēre ad numeros carmină sponte suos.

Thea.

Sivē stellato dominaris axi.

Ad Div. Virg.

Ceu foetus atro turbinē spumeis.

Ad Ludov. XIV.

Ritē scelus gladio recidet.

Ibid.

Numinibus suă spes fefellit.

Ad Ant. Hallæum.

¹ With every deference to the taste, elegance, and learning of Huetius, we may express a doubt whether the first syllable of *retulit* is found short in the best Latin poets.

R U Æ U S.

Undiquē spargit opes : donis tum victa cludit.

Panegy.

Et nuper Dani servatrix dexterā sceptri.

Ibid.

Provisamquē struem ponti, pars ærea plaustis.

Ibid.

Deproperare viam, et cæco vadā sternere cursu.

Ibid.

Spiculā stet mulier, vulgique ferocia corda.

Ibid.

Et vacua ostentet clamosæ jurgiæ scenæ.

Ibid.

Excipit amplexus humiles, annosaquē stringi.

Ibid.

Horridus arenti sine nominē stipes in agro.

Symb. Heroic.

Nomen apud seros sistent tuā scripta nepotes.

Ibid.

Mollius indulget, nec somnus agrestiā spernit.

Miscel.

Fervida seu molli placeat vadā sternere pace.

Ibid.

Longaquē Scipiadæ feret altum in secula nomen.

Ibid.

Protinus ut nutu dent moeniā sponde ruinam.

Ibid.

S A N A D O N.

Vitam te sine, splendidam.

Ode III.

Mergundē, sceptris debite Gallicis.

Ibid. VI.

Regale sceptrum proposuit : simul.

Ibid. XIX.

Uan bellicosi strenuū spiritūs.

Ibid.

Losquē spectantūm rapit.

Ibid. XXII.

Auriquē speciosum decus.

Ibid.

Mena gē, ivis ub. spumeus adsilit t. dis.

Eleg. I.

Inlaustis venit literā scripta notis.

Eleg. IX.

Illitā stemmatibus supposuisse tuis.

Lib. II. *Eleg.* 10.

Quicquid habet, tibi spon̄te dabit Natura, tuoque.

Ibid.

Hic variā Batavi defectus pellē sciuri.

Ibid.

B U C H A N A N.

Regasquē sceptro sempiternūm ferro.

Psalm. II.

BUCHANAN, *continued.*

Sæviet injustos contra justa iră, scietis.

Psalm. II.

Alter frugibus horreă stipet.

Ibid. IV.

Facessě, spem pone irritam.

Ibid. VI.

Captumquě sternat, stratum et humi pede.

Ibid. VII.

Animosquě stimulis incitati talibus.

Ibid. X.

Cordě scelus meditans.

Ibid. XII.

Sic formidandæ gravě spiritus infremit iră.

Ibid. XVIII.

Tu nempě spes et anchora es fiduciæ.

Ibid. XXI.

Me vană speret lingua ; procul domo.

Ibid. XXVI.

COWLEY.

Nec sexum aspectu Leda vel ipsă sciat.

Plant. lib. II. Laurus.

Tam magnæ monstrum dilaniarě spei.

Ibid. II. Lentiscus.

COWLEY, *continued.*

Impiã sperno.

Plant. lib. III. Viola.

Discessit, subiitquẽ locum, quẽ proximã stat.

Ibid.

Blando quo recreas omniã spiritu.

Ibid. lib. III. Anemone.

Quis meas nescit, quis in orbẽ spinas ?

Ibid. lib. III. Rosa.

Consulens mundo Deã spargit oras.

Ibid. lib. IV. Papaver.

Ornatum viridem ; si quis bello ordinẽ stantes.

Ibid. lib. VI. Sylva.

Molitur, cùm dicta Dei crudeliã spargit.

Davideos.

Thesaurusque, et opes, et enarrabilẽ sceptrum.

Ibid.

Dives opum, varioque superbã scientia cultu.

Ibid.

Inde tuam excipiet gentem, et fataliã sceptra.

Ibid.

MILTON.

Sive cruentatum furiosa tragœdiã sceptrum.

Elcg. 1.

Jactet, et Ausoniis plena theatrã stolis.

Ibid.

MILTON, *continued.*

Atque iterum raucæ murmur adirë scholæ.

Eleg. i.

Personet et totis nænia mœstă scholis.

Ibid. ii.

Quàmquë Stagyrites generoso magnus alumno.

Ibid. iv.

Neve Giganteum Dî timuerë scelus.

Ibid. v.

Crede mihi, vix hoc carminë scire queas.

Ibid. vi.

Et pensare malâ cum pietatë scelus.

Epigr. i.

Crede mihi, cœli vix benë scandet iter.

Ibid. ii.

Christina, Arctoi lucidă stella poli.

Ibid. xiii.

ADDISON.

Cară stupët conjux, reducisque incerta mariti.

Pax.

Exiguïs videt, et vestigia parvă stupescit.

Prælium.

Sanguinë, sparguntur gladii, sparguntur et alæ.

Ibid.

ADDISON, *continued.*

Fulmineum vibraus acie flagrantē scelestos.

Resur.

Hostis at hærentem orbiculo detruderē sphæram.

Spher.

Utcunquē stet commune vulgi.

Ad Burnet.

Nunc guttæ agglomerant, dispersas frigora stipant.

Bavon.

Diverso, et varii ad pretium stat copia scanni.

Machin. gest.

Ingreditur pictos, et macula squallida fuco.

Ibid.

Vocē strepens, major subnectit fibula vestem.

Ibid.

• HAWKINS BROWNE.

Multa tamen veteris retinet vestigia stirpis.

Arini Immort. lib. 1.

Quid, per quos venit spectanda Scientia, dudum.

Ibid.

¹ Virgil has never used this word, because it could never occur but before a short syllable; a proof that this great poet avoided that position. He always uses *sceleratus*. *Sceleratus* is a pure, classical, poetical word: *Raro antecedentem scelestum.* HOR.

HAWKINS BROWNE, *continued.*

Aspice quâ Boreas æternaque frigora spirant.

Animi Immort. lib. i.

Sensibus extinctis, hoc fontē Scientia manat.

Ibid.

Cernis ut ira, libidō, scelus dominantur ubique.

Ibid. lib. ii.

Condonanda tamē sententiā, Stoice, vestra est.

Ibid.

Ergō age, dic sodes, quæ præmia, quid sibi sperat ?

Ibid.

Justitiāque regit ; num ceterā scilicet aptē.

Ibid.

Ceterā spirant.

Ode.

Attamen huc tibi spondet iter munire sacerdos.

Fragm.

Sive hoc fraude malâ faciat, prudensquē sciensque.

Ibid.

. LOWTH.

Cunctā sciens Mens, ipsa incognita ! quâ fugiam te.

Psalm. cxxxix.

* Per nemorum dabit altā stragem,

* *Israel, Epinicium.*

LOWTH, *continued.*

Deforme corpus littorē: stat diu.

Israel. Epinicium.

Cœlestique replens cordā Scientia. '

. *Psalm. xix.*

Illi uda[•] multa rorē stillant germina.

Balaami Vaticinium.

Ægrumque lentā tabē spiritum hauriunt.

Job. vi.

BURTON.

Triste solūm, Gilboa, O tantæ consciā stragis.

Davidis Thren.

Contractā stringens corda, presso.

Mosis Epin.

Honorē spectant oppida candidis.

Deborah Epin.

Horridā squallebant expulsis arva colonis.

Ibid.

Æquorā, squamigeræque, informia corpora, gentes.

Sacerdos.

At tibī stabit honos perituris nescius ævi.

Ibid.

Sivē stillantem chynico liquorem:

Ad Salutem.

Non ille nostræ sic malē Stoicus.

Odc.

B U R T O N, *continued.*

Nunc lenē spirans aura Favonii.
Ode.

O Diva, magni prodigiā spiritūs.
Ibid.

Currentis auræ : tecum egō splendid-.
Nummus Histor.

Divitias tibi spondet horti.
Hortus Botan.

W A R T O N.

Corporē, spumantemque lacum sub vertice torquent.
Mons Catherinæ.

Insistens, repetit patrem, intermissaque sceptrā.
Sacellum Coll. Trin.

Ipsaque straminco constabat regia culmo.
Ibid.

Quod dulcedinis est sine artē sparsis.
Epigr.

Quale sub artifice pollicē splendet ebur.
Ibid.

Dat scintillanti tenuissimā spicula vento.
De sal. cons.

Sceptro, volucris regiā sternitur.
Pindar Pyth.

Quin Mars reponens asperā spicula.
Ibid.

BIBLICAL CRITICISM.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

I BELIEVE it is allowed by all, who think rationally concerning the procedure of the divine being in his order of creation and providence, that he is a being of love and mercy; of love, because from his eternal habitation above the heavens, he condescended to form man "and for him this world;" of mercy, because when man had so far departed from that state, in which he was created, he subjected himself to the bondage of the flesh, and assumed the human nature as a man, that he might die for sinful man, and teach his fallen creatures to regain by repentance and newness of life, what was lost by making the gratification of the sensual principle their sole delight. Agreeably to this he declares, "*To him that overcometh will I grant to sit with me in my throne, even as I also overcame, and am set down with my Father in his throne.*"

There are some passages in the translation, however, which deny these positions; in order to show that they are consistent with the original, I shall, as often as time will permit me, select them, and elucidate them, I hope, as literally as the idiom of our language will admit.

As no objection founded in truth can possibly be brought against the sacred Scriptures in the original, it will be understood, as before observed, that the design of these criticisms is to furnish every sect of professing Christians with conclusive arguments to overturn the subtle objections of Deists. Until this is done, until the objections of the Deists are fairly and

impartially refuted, agreeably to the literal sense of the original Scriptures, vain is the attempt to convert them to the religion of the Bible. Ministers may hold forth, in the most persuasive language, the absolute necessity of a strict observance of the moral precepts of the Scriptures, but this is no more than has been done by the pagan idolaters, and the sages of India; Deists will tell them that these moral precepts were known and practised for ages before the Hebrew lawgiver received the law on Sinai. Ministers may also spiritually elucidate the Scriptures, and show their application to the different states of the christian life, but Deists will continue to tell them, *that the superstructure of a building cannot stand if the foundation be not good; prove to us that the Scriptures are true, consistent with reason, and that one part does not contradict another, which cannot be if they were written by men influenced by the spirit of God; and we will then acknowledge that you have some authority from this most ancient of all books, to give it that character, which divines have thought proper to give it, and to call it the word of God; but so long as these contradictions are permitted to insult our understandings when we open the Bible, you may be of use to the ignorant and the credulous, but you labor to little purpose with those, who think for themselves concerning these things.* Such are the answers I have often witnessed from men of this description. I blame them not, they prove themselves to be men of ingenuity, of a searching turn of mind, and have a right to expect that Christians, particularly those who officiate in sacred things, should be able to remove their objections, and defend the doctrines of that book, on which our religion is founded. Already we have seen the fatal effects, which have been the result of such pernicious principles, anarchy, bloodshed, and distress of nations; for when these precepts of morality, which breathe "*peace on earth and goodwill towards men,*" are banished from the mind, when they no longer operate in restraining the vices of the age, and man is left to the gratification of his fallen passions; no wonder that laws framed agreeably to those of the Bible, have been disregarded and broken; no wonder that confusion has seized the nations; no wonder that pride should give birth to destruction,

or that discord should blast the hopes of peaceful men. These are some of the fatal effects, which necessarily follow the adoption of the principles of Deism; that impure fountain, the streams of which, contaminated with mental poison, have been drunk by the unthinking multitude, "*as the ox drinketh in water.*" Such was the case in ancient times, and the reason is given in the sacred writings, "*The prophets prophesy falsely, and the priests bear rule, by their means, and my people love to have it so;*" nor can there be a doubt that Deism has been the primary cause of the troubles, which have almost banished true religion from the continent of Europe, and deluged the infatuated nations with blood. Let those then, who have an opportunity of promulgating the truths of the Bible, meet the objections of the Deist, and refute them fairly and impartially; let the clergy, whose immediate province it is, show from their pulpits, that there is nothing written in it, but what is true; nothing but what is consistent with reason; and that no contradictions are to be met with in the original Scriptures.

The first passage I shall notice, which is diametrically opposite to those pure ideas we ought to entertain concerning the love and mercy of God, is in Amos, chap. iii. ver. 6.

אִם תִּהְיֶה רָעָה בְּעִיר וַיְהִי לָא עָשָׂה

which in the translation is thus rendered, "*shall there be evil in a city, and the Lord hath not done it?*" This passage, as it stands in the translation, naturally leads the mind to conclude that God is the author of evil, for the translators having rendered עָשָׂה by the word *done*, it follows of course agreeably to this reading, that there is no evil, of which the Lord is not the author.

This rendering has to my knowledge been the cause of much evil: some contend in defiance of all the moral virtues, that *evil is necessary to produce its opposite, good; and that which produces good, must necessarily be appointed, and must also be accomplished by the divine being.* There needs no argument to prove the fallacy of such reasoning, but it is not new, reasoners

of this description lived in the days of the Apostle, who in reply to them says, "as we be slanderously reported, and as some affirm that we say, let us do evil that good may come, whose damnation is just."

The word עָשָׂה hath above two hundred different branches, or modes of expression, but which nevertheless all partake of the nature of the radix; it means to *take vengeance*, to *requite*; to *advance*, *approve*, *defend*, &c. Judges, xi. 36. יְהוָה עָשָׂה "the Lord hath taken vengeance." 1 Sam. ii. 6. אֶעֱשֶׂה, "I will requite." It is a word, the true meaning and application of which can only be known by attending to the determining branch of the root, which in the passage under consideration has the same construction, and is written the same as it is in Judges, having the same meaning and application, which will then read, not as in all the European translations, "*shall there be evil in a city, and the Lord hath not done it;*" but as follows, "*shall there be evil in a city, and the Lord hath not עָשָׂה, taken vengeance?*" From such errors, great in their consequences, have the enemies of the Bible endeavoured by their comments to show that the Scriptures could not be of divine origin, because if so, they could not charge God as being the author of evil, which certainly must be admitted, if the translation were true; but the above rendering, which is perfectly consistent with the original, removes the objection, and proves that nothing of this nature can possibly be understood; that the mercies of God are over all his works, and that he superintends by his ever-watchful providence the most minute transactions of man; whether evil be in the populous city, or in the solitary desert, whether it be transacted in the light, or in the darkness; covered by craft, or openly practised, "he renders to every man according to his deeds," בְּאִשֶּׁר רָאִיתִי חֲרָשִׁי אֲחִי וְחָרָעִי עִמָּל יִקְצְרֵהוּ.

—————*mille pericula sævæ*
Urbis.—————

P_{RÆDIO}L_I dominus, satis ampli villicus agri,
 Tædiaque et ludos exosus ruris, in urbem
 Gressum egi infaustum ; nobis quæ quantaque secum
 Attulit una dies paucis aperire juvabit.

Jamque Lares fugiens tenuës hinc inde notabam
 Londini benè lætus “ opes strepitumque ;” catervâ
 Quàm citò stipatâ, proceris modò rheda labantes
 Volvitur ante pedès, servi modò pileus amplo
 Orbe nocet capiti ; cœno ista aspergit amictum,
 Hic oculos angit : dum bina pericula cursu
 Aufugio celeri, impletam fuligine peram,
 Quam puer in tergo vectabat, fortè lacertis
 Nescius astrinxi : bellus quatit ora cachinno
 Præteriens, manibusque simul trechedipna retorquet,
 Et simul exclamat : — Complexu cur tenet istum
 Rusticus ? — hic niger est, hunc semper, amice, caveto.

Fœmina tot casus inter tantosque labores
 Advenit aspectu placido, mulcetque gementem
 Appositis dapibus ; præbet conchyliâ ; nummis
 Antè datis edere instituo ; jamque ostrea labris
 Admôram cupidis, quâdo (miserabile dictu !)

Fuste vafer cubitum fodicat ; cibus ora fefellit,
Lumina sed liquido clausit circumlita visco :
Dum tenebras remove peto, manus improba ad imos
Descendit loculos, extremumque elicit assem.

Fessus, inops, lustrans quâ sors jubet avius urbem,
Ingredior platæam, Thamesis quam nomine honorat
Ipse suo, et lambit lutulentâ argenteus undâ.
Nemo equidem rursus Londini intrare Suburram
Hanc velit ; assiduos hîc præceps turba rotarum
Injicit horrores ; mugire tonitrua cœlo
Jurares rupto, talem dant plaustra fragorem :
Nec mala solùm aures patiuntur, plurima naso
Affert mercium odor ; dimanat ubique mephitis.

Dum vagor hæc meditans, per apertam ancilla fenestrâ
Dejicit everso sordes de pelve, et inundat
Me vestesque meas aurato flumine : fontem
Cernere vix potui lymphæ, cùm tempora vastâ
Mole ferit gerulus ; stupefactum vulnus in altam
Præcipitat cellam, quâ donec corpora lapsu
Læsa queror subito, fractosque miserrimus artus
Plango, anus argentum fractâ pro lance requirit.

Hinc abeo tandem dormitum, fessa diei
Membra labore trahens, fesso meritoria somnum
Non mihi permittunt ; requiem abripuere tumultus.
Magnificæ turrésque domusque valete, salutem
Antefero ; et quoniam citiùs percurrere centum
Prata queo plateam quàm perreptare, revisam
Dum pôtero proprios, urbem execratus, agellos.

*ON ANTICIPATIONS OF FUTURITY IN EPIC
POETRY.*

THE compass assigned to that species of poem, which is by distinction termed the Epic, has occasioned various contrivances for diversifying the continued series of narrative, which is its essential character, by digressive and ornamental matter. One of these has been the introduction of prophetic or proleptical views of future persons and events, connected in some manner with the subject of the poem. By this artifice different purposes were answered. Occasion was given in the first place for gratifying that love of the marvellous and supernatural, which seems implanted in all human minds, by the assignment of prophetic powers to certain favored individuals, and by the awful and mysterious circumstances, which the imagination would readily attach to their exercise. The contrast or comparison between different periods and stages of society, afforded by such anticipations, would open another source of agreeable variety, which would be rendered still more interesting by glimpses of characters and actions already associated in the reader's mind with strong moral feelings. Besides these advantages of a poetical kind, the framer of these fictions has frequently, perhaps chiefly, had in view the opportunity offered by them of paying flattering compliments to a patron, or a powerful family, in the persons of their ancestors, who could not by any other mode have been brought within the limits of his work.

The prediction of events immediately concerning the epic fable, and intended to direct or influence their conduct, does not exemplify the practice I am considering; since it is rather

a part of the machinery, than a digressive appendage. It has, indeed, given scope to powerful exertions of the fancy in the preternatural and terrific, which have varied the direct narrative of historical action, but have not carried the mind beyond the allotted limits of time and place. Of this kind is the evocation of the shade of Tiresias in the *Odyssey* to foretell to Ulysses his future fortunes; copied by Statius in the *Thebaid*; the vaticination of Phineas in the *Argonautic poems*; and the horrific sorcery of the Thessalian witch to disclose the events of the civil war to young Pompey, in the *Pharsalia*.

The earliest examples, with which I am acquainted, of the poetical use of a prospective vision into remote futurity, are presented in the *Eneid*. One of these is the description of the shield of Eneas; of which the general idea is manifestly borrowed from that of Achilles in the *Iliad*; but the prophetic character of the sculptures is the poet's own conception, who made it subservient both to his feelings as a patriot, and his interests as a courtier. Vulcan, the divine artist, possessing the gift of prescience, has exhibited in a series of compartments the principal events of Roman history, from the birth of Romulus and Remus to the triumph of Augustus, consequent upon his naval victory over Antony. The descriptive sketches are very slight, till the poet comes to the battle of Actium, on which, and the succeeding triumphs, he has expended the whole force of his powers; and a more splendid passage is scarcely to be found in his works. To introduce it was evidently the great object of his fiction; and in order to render it peculiarly prominent, and impress it upon the reader's imagination, he has painted the scenery with a minuteness and finish very different from the style of the other historical draughts in the shield.

The device of predicting by means of sculpture or pictures supernaturally formed has been copied by later poets, especially those of the chivalrous ages, to whose romantic cast of fancy it was well adapted. Thus Ariosto, in his twenty-fifth canto, gives a prophetic view of the wars in the time of Charles V. and Francis I. by means of figures sculptured by the famous wizard of the dark ages, Merlin, in a marble fountain: and in the thirty-third canto, the events of the expeditions of the

French into Italy for a thousand subsequent years, are explained to Bradamante from pictures on the walls of an enchanted hall, which the same magician had caused to be raised in one night by demons. Tasso has more closely (indeed servilely) imitated Virgil, in his anticipation of the history of the princes of Este, as represented by figures engraven on the shield of Rinaldo. The same kind of fiction has been repeated, with variations, in other epic poems, which survive only in literary history, and which it is therefore unnecessary to particularize.

A different mode has been adopted by Ariosto, in a piece of adulation to the same house of Este, introduced in his third canto. Bradamante is brought by a female magician to the tomb of Merlin, "whose living spirit (says the poet) dwells with his dead body." The ancient wizard addresses her, and predicts in general terms her union with Ruggiero, and the renown of their future progeny. The magician then conjures up a troop of spirits, who personate individuals of this race, the family of Este; and as they pass thrice round the circle, in which Bradamante and she are enclosed for security, they are named by her in succession, and their several characters and actions are blazoned. The English reader will be reminded, by this fiction; of the witches in Macbeth, who with their charms raise a kind of pageant procession of the regal lineage of Banquo.

The simple utterance of a prophecy by word of mouth is the method employed by Spenser to introduce a long passage of anticipated history (F. Q. B. III. Canto III.) Britomart, accompanied by her nurse, repairs to the cave of Merlin to consult him respecting her destiny, without revealing her name; but the wizard instantly recognizes her, and breaks forth into a vaticination of her marriage with Arthegal, and the fortunes of their posterity, the British kings. The whole concludes with a complimentary allusion to queen Elizabeth.

In the *Paradise Lost* a prophetic sketch of the future history of the world, chiefly with respect to its moral and religious state, occupies the greatest part of the two concluding books. Its disproportioned length was evidently intended by Milton to supply the vacuity of action in his fable, which, after the fall of Adam was effected, left his celestial and infernal actors

without employment, and a single pair, the sole human inhabitants of the earth. The machinery of this proleptical view is singular, and worthy of observation. The archangel Michael leads Adam to the top of the highest hill in Paradise, whence he might descry "all earth's kingdoms and their glory;" and a splendid geographical description follows, in which all the principal of these, as they were to exist in future times, are enumerated. As, however, they did not yet exist, and as it is physically impossible that the human sight, from any elevation, should reach to the very distant theatres of the events to be related; there seems to be no advantage gained by placing Adam in a situation favorable to a real prospect, when what he was to view, lay, as the poet says, "in the visions of God." Moreover, it is his "mental sight" which the angel clears by instilling "three drops from the well of Life." The reader's imagination, however, is aided by this supposition of being seated on an eminence; and readily sympathizes with him, when he looks and sees the various spectacles of misery and disaster, that are impending over his unhappy posterity. The events, as far down as the deluge, are represented as actually seen in a kind of visionary show by Adam; and Michael is only their interpreter and moralizer. He is afterwards, like Merlin in Spenser, the historian of futurity, relating all that he thinks necessary for the instruction and consolation of the first man, who no longer beholds the scenes described: "I see him, but thou canst not." The reason given for this change is not very intelligible. "I perceive, (says the angel) thy mortal sight to fail:" but it was by his mental, not his corporeal, sight, that he descried objects before; and why should that fail him? There is a reference to real bodily sight, where Michael, mentioning different places in the land of Canaan, says, "Each place behold in prospect as I point them," and marks out "Senir, that long ridge of hills." On the whole we perceive a degree of confusion in the conception of this episode, striking and truly poetical as many parts of it are, which proves the great difficulty of maintaining entire consistency in a fiction, where the natural is combined with the supernatural.

If Milton in framing this passage, had in his eye any of

his epic predecessors, it was probably Camoens, who in the *Lusiad* represents Vasco de Gama carried by Thetis to the summit of a high mountain, where he is shown, as delineated upon a globe, all the kingdoms of the earth, especially those of India, and is informed by the Goddess of the future fortunes of the Portuguese nation.

An obvious mode of representing future events to the mind of man, is in a dream or vision, prompted by some superior power, a notion frequently inculcated in prophetic writings. Nearly a kin to this is the idea that the soul is carried away from the quiescent or insensible body to some distant place, and made a spectator of things yet in the womb of futurity. A fiction of this kind has been employed by Voltaire in the seventh canto of the *Henriade*, where Henry IV. is transported in spirit by the shade of St. Louis to the regions of Heaven and Hell. He first sees various persons who have already lived, and whose doom is fixed as inhabitants of one or the other of these regions. At length he arrives at the Palace of the Destinies, which is filled with a great multitude entering and departing, who are "Les portraits des hommes qui doivent naitre un jour." These future beings are represented as having an existence in the divine mind, to which all times, past and future, are alike present. By what power, however, the saint should possess the faculty of entering into the secrets of deity, and even rendering them visible to a human soul, the reader is left to imagine as he can; and the poet (as not unfrequently happens) has rather embarrassed, than elucidated his fiction by attempting to render it more credible. The objects thus presented to Henry's view relate to the succeeding periods of French history, and are dictated more by political speculation than the spirit of poetry.

The model of Voltaire in this anticipation of futurity was evidently the other of Virgil's two passages already alluded to, in which a similar display is annexed to Eneas's descent to Hades. As this is the most studied of all the contrivances for the same purpose, and has been pronounced by the learned professor Heyne the happiest in its invention, it will demand a particular consideration.

The descent of Eneas is directly copied from that of Ulysses

in the *Odyssey*, and the two heroes have the same end in view, that of obtaining information and instruction concerning the adventures which they were farther to undergo. With this intention he seeks the shade of his father Anchises among the blest in the Elysian fields, whom he finds just in the act of taking a survey of his posterity hereafter to be born. To them the whole of the subsequent narrative, occupying nearly 200 lines, relates; for the monitory part is generalized in the compass of three lines.

In a shady valley bordered by the river Lethe, Eneas sees an innumerable multitude waiting on the banks of the stream, and enquires the meaning of the spectacle. Anchises informs him that they are souls "*quibus altera corpora debentur fato*," who are fated to be invested with new bodies; and that they are assembled in order to drink, in the waters of Lethe, a long oblivion of their previous existence. Among these, he says, are his own progeny, whom he is desirous of pointing out to his son, that he may concur with himself in rejoicing for the discovery of Italy. Eneas expresses his surprize that any bea-tified souls should consent to be clothed anew with bodies, and return to upper air. Anchises replies by a sublime philosophical rhapsody, of which the fundamental tenet is the notion of a *spirit of the universe*, pervading the whole mass of matter, and a portion of which is included in all living bodies. After death, this spirit exists in a separate state, but contaminated with pollutions, derived from its past connexion with the body; whence it is necessary that it should undergo a process of lustration. This is performed in various manners; and at length a few of these *manes* are admitted into Elysium, where their purification is completed, and they acquire a perfect ethereal nature. After the revolution of a thousand years, these by divine command are summoned to drink the water of Lethe, that they may totally forget all that befel them in a pristine state, and resume the wish of returning to corporeal existence.

To this sketch of the Platonic system succeeds the enumeration of the descendants of Eneas, in which many of the most illustrious characters of Rome are presented in a grand series of portraitures. Adulation to Augustus and the Cæsarian family is, however, the consummation of the whole fiction,

and it is managed with much poetic skill and dignity. The fine passage referring to young Marcellus, and the anecdote of its effects upon Octavia, are well known to every classical reader; and the entire scene is usually ranked among the most prominent beauties of the *Encid*. But to the reflecting mind a difficulty will occur concerning the mode, in which these naked souls are to be discriminated from each other, so as to be recognized for the persons, whose bodies they are to animate. It could not be by any marks derived from their prior existence; for that is not supposed to have borne any analogy to the part they were afterwards to fill in the drama of life; and to conceive of them as impressed with the signatures of characters and actions as yet dormant in the bosom of futurity, is surely a very strange species of anachronism! Yet this is Virgil's method of cutting the knot. The persons enumerated appear as in a pageant, distinguished by certain adjuncts referring to the most prominent circumstances of their future lives. Thus, Numa is a grey-haired man, crowned with olive, and bearing instruments for religious rites. Ancus Martius is said to be *even now* too much swoln with the gale of popular favor. Torquatus is announced by his executioner's axe, and Camillus by recovered standards. Pompey and Cæsar are glittering in arms. Marcellus the Elder is decorated with the opime spoils; and the Younger shows his untimely fate by a dejected countenance. May it not now be asked, with all due deference to the poet and the critic, whether a theory more confused and inconsistent can possibly be framed, and whether the speciousness of a philosophical system with which it commences be not entirely delusory?

I shall advert to one more poetical invention for the same prophetic purpose, which has novelty and ingenuity enough to make it an object of curiosity, though it would evidently admit only a very limited application. In Ariosto's very fanciful voyage to the moon, (Cantos 34 and 35) the Evangelist leads Astolfo to a palace, every room of which is filled with locks of wool, silk, &c. dyed of different colors, from which the fates are employed in drawing out the threads of life of unborn individuals, and winding them upon reels. To each of these reels a plate of metal is fastened, inscribed with the name and

date of birth of the person to whom it belongs. An old man, representing Time, carries perpetual loads of these names to the river Lethæ, into which he throws them, when the greater part sink at once to the bottom. A flock of birds, consisting of crows, vultures, and others of base quality, continually hover over the stream, and attempt to snatch away as many of the most splendid medals as they can, but are not able to carry them far, before they drop again into the stream. Among them, however, are two white swans, which bear such as they select to a hill, on which is placed the temple of Immortality: there they are received by a nymph, who fixes them upon a column in the midst of the temple, where they are consecrated to eternal fame. These swans are good poets, as the other birds are parasites, buffoons, and other mean dependants on the great; and by this fiction it is evident that provision is made for an inexhaustible catalogue of names for praise or censure, but that it is left to a further contrivance how characters and actions are to be assigned to them. The sole use made of it by the poet is, to introduce an extravagant adulation of Ippolito de Este, whose thread is drawn from a fleece of extraordinary beauty and splendor; which is all the distinction that the nature of the image admits.

From the preceding view of poetical anticipations it will appear that there has been no great range of invention in the structure of the frames, on which they have been built. Indeed, when the existence of a power of communicating to mortals the secrets of futurity is once admitted, the mode of its operation is of little consequence, and the simplest is perhaps the best. What is gained, for example, by the device of representing events by pictures or sculptures, when some inspired interpreter must be at hand for their explanation, who might as well have been a narrator without such a medium? It is true, where the disclosure is of *novelty* in the fable, and the poet alone acts as interpreter to the reader, as in the shield of Eneas, some such device is necessary to bring in what is merely a digression; but if the matter be interesting, little regard will be paid to the manner of introducing it. The description of the battle of Actium will be admired by every lover of poetry, though it would be difficult for an artist to conceive how it could be distinctly represented in sculpture on the surface of a shield, and though

nothing can be more forced than its introduction, since the bearer of the shield was only childishly entertained by its figures without knowing their import: "*rerum ignarus imagine gaudet*".

It may however be justly regarded as a defect of skill in the poet, when these scenes are wholly episodical, and obviously answer no other purpose but that of affording the writer an occasion of ingratiating himself with a patron. Besides the want of dignity displayed by such an intention, the reader of an epic poem is never, upon reflection, entirely satisfied with a digression that carries him out of sight of the main subject, and has no visible connection with it. Farther, where adulation is the object, a disproportionate importance will be given to persons and events interesting to those, whom it is meant to flatter. Thus Tasso and Ariosto have, in their anticipations, made the house of Este the leading topic of modern Italian history, in which it really acted but a subordinate part.

It is likewise a fault in many of these prophetic narratives (springing in great measure from the personal views above mentioned) that they deviate into plain direct history, without any of that obscurity attendant upon real or pretended prophecy, which, wrapt up in figurative and mysterious language, is a source of the sublime. Of the latter manner, the vaticinations of the Hebrew seers are striking examples, and others might be adduced from Greek poetry. Gray, in his *Bard*, has judiciously adopted the same style, to which much of the effect of that admired piece is owing. It should, perhaps, be a rule as much as possible to avoid mentioning names, and to identify persons only by allusions to their qualities and actions, by which some exercise would be given to the understanding of the reader. On the contrary, in some of these passages, we are presented with a mere summary of history, as full of names as a genealogical table. Voltaire has even enumerated the ministers and generals of Louis XIII. and XIV. and has descended to such a particular as "*Villars en Denain*"—a very microscopic object to be descried in the eternal counsels of the Almighty! When views of futurity are made so clear and minute, all distinction between them and passing occurrences is destroyed, and they lose that air of peculiarity, which ought to mark them out in the mass of epic narration.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

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SIR,

IN the first Number of the Classical Journal, I find some notice taken of Burges's Phœnissæ; together with the Troades, which work is mentioned likewise in the Quarterly Review, No. 5. but so widely different are the opinions of the two Critics respecting the merits of the Editor, as cannot fail to arrest the attention of the most common observer. Of this description of persons I certainly do not profess myself one. You will not wonder then, that I was most forcibly struck, with this contrariety of sentiment, and tempted, from the interest I take in publications on classical subjects, to peruse the works in question with more than ordinary attention, with a view to ascertain which of the Reviewers is best entitled to credit, suspicious naturally, that the language of sharp reproof and honied praise, is equally, if immoderately employed, uninfluenced by a regard to truth.

The result of this investigation I now submit to your inspection, in the hope, that as some points of classical criticism are discussed in it, you will deem the insertion of it not incompatible with the plan of your Journal.

The passages that first led me to this enquiry are Phœn. 183. 358. 411. 1766. on which (and some others) the Quarterly Reviewers thus remark; "*now we will venture to say, that there is not the slightest necessity for these alterations, nor is one of them justifiable on any grounds whatever.*" The Classical Journalist, on the other hand, quotes these very emendations as being such as *it would give him pleasure to produce, were it not that he was unwilling to exceed the limits, within which the notice of such works as Mr. B's must be confined.*

Here then is a case, which, since two sage and learned Doctors differ, fairly demands an Umpire's interference : in the execution of which self-assumed office it is fit I should pay all due respect to the dignity of the literary censorship, aware that it is considered as a presumptuous infringement of the privileges of the Reviewers to call their decisions in question.

The numerical order of the passages above quoted is that, in which I propose to offer my remarks ; for the minuteness of which I shall offer no apology, as I am convinced, that in subjects of this nature, truth is to be attained, not by the flippancy of witticism, nor the verbiage of general declamation, but by the sober and patient investigation of the arguments adduced in support or refutation of a system.

I begin with 183. in discussing which I shall first state the Vulgate Text, then Mr. Burges's amended form, closing both with such remarks as the occasion may produce.

The reading of former editions stand thus :

AN. ὦ λιπαροζώνου θύγατερ Ἀελίου Σελαναία χρυσεό-
κυκλον φέγγος.

Mr. B. has edited,

AN. ὦ λιπαρόζωνος θύγατερ Ἀλίου Σελάνα κύκλου
χρυσοφέγγους.

The impropriety of applying the epithet *λιπαρόζωνος* to the Sun was pointed out by Brunck, whose remark Mr. B. confirms by aptly quoting Theocritus, Idyll. II. 165. Χαῖρε Σελαναία λιπαρόχρως. The further impropriety of the expression *χρυσόκυκλον φέγγος* as applied to the Moon, Mr. B. has neglected to notice, though taken care to correct, by an emendation that Euripides himself confirms, who has *χρυσοφεγγές ἦλιε* in Phaethont. Fragment. x. 1. et *χρυσοφαῆς Ἄλιος* in Hec. 639.

The next passage that presents itself to notice is v. 356. but as it is connected with another subject, which will be more amply discussed hereafter, respecting it, I shall omit to say.

any thing at present; and pass on to v. 411. where, instead of

ἔχουσιν Ἀφροδίτην τιν' ἡδεῖαν κακῶν

Mr. Burges has edited,

Θέαν τιν' ἡδεῖαν γ' ἔχουσι καὶ κενάι.

An alteration, says the Quarterly Reviewer, *for which there is not the slightest necessity, nor is it justifiable on any grounds whatever.* That such would be the opinion of a cursory reader I am ready to admit; but that a Reviewer, who might be supposed to have read the Phœnissæ attentively, and to be conversant not only with Euripides himself, but likewise with the writings of his Commentators and Editors, and more especially that Editor, whose work is the subject of the Review, should broach this opinion, is what one can hardly account for, without impeaching his want of judgment or ingenuousness; the former in not seeing the necessity of some alteration, and his disingenuousness in not confessing it, if seen. So little indeed is the alteration proposed by Mr. Burges subject to reprehension, that it seems next to an impossibility that any man should fail to acknowledge the extreme probability, if not certainty, of an emendation, which common sense, unless wilfully blinded, must perceive, and common learning, if not stupidly misapplied, approve. In this opinion every reader, I doubt not, will coincide, when the whole passage is brought before him with all the variations of manuscriptal or conjectural readings.

The dialogue is held between Jocasta and Polynices:

ΙΟ. Αἱ δ' ἐλπίδες βόσκουσι φυγάδας, ὡς λόγος·

ΠΟ. καλοῖς βλέπουσί γ' ὕμμασιν, μέλλουσι δέ.

ΙΟ. οἷδ' ὁ χρόνος αὐτὰς διεσάφησ' οὔσας κενάς;

ΠΟ. ἔχουσιν Ἀφροδίτην τιν' ἡδεῖαν κακῶν,

From this 'the commonly received text it does not appear that many MSS. vary; one, indeed, (the collation of which is to be found in Burton's *Pentalogia*, under the signature Voss. 1.) instead of *κακῶν* presents *θεαί*, a reading not unlike *θεῶν*, which Aldus and a few MSS. exhibit.

To say nothing of the absurdity of the present text, (an absurdity that no sophistry can do away, arising as it does from a want of syntax and connection,) one would have thought that so remarkable a variation as *κακῶν* and *θεῶν* could not possibly have escaped the observation of the critics. It seems, however, that Musgrave is the only one, who suspecting a fault, dared to hazard a conjecture. His alteration must, doubtless, be considered as flat and insipid, when compared with the spirited emendation of Mr. Burges; yet, unfortunate as it is, it has a superiority over its rival in appearing *principibus placuisse viris*. It is surely *non ultima laus*, that PORSON should express himself in the following terms, when commenting on this very line; “νόσον conjicit Musgravius, quod non adeò longè abit, si N sergel tantùm ponis: *ΗΔΕΙΛΑΝ ΘΕΟΝ*.”

That *ἡδεῖαν νόσον* might be corrupted into *ἡδεῖαν θεόν* may perhaps be admitted, though not, with quite such facility as Porson seemed to imagine: but how shall the intrusion of that impertinent word *κακῶν* be accounted for? On this point no satisfactory information can be given, without adopting Mr. Burges's idea, that in *κακῶν* some word lies hid, the best suited to the tenor of the whole passage. And what word, it may be asked, is so appropriate as *κεναί* itself repeated? Polynices had said *ἐλπίδες ΚΑΛΟΙΣ βλέπουσί γ' ὈΜΜΑΣΙΝ*, μέλλουσι δέ: on which Jocasta enquires *οὐδ' ὁ χρόνος αὐτὰς διεσάφησ' οὐσας κενάς*; yet, rejoins Polynices, *θεῶν τιν' ἡδεῖάν γ' ἔχουσι καὶ κεναί*: which may be thus translated—

Polyn. Sweet are the looks of hope; though slow her steps

Jocast. But did not time prove vain the looks of hope?

Polyn. Though vain, yet still they ceas'd not to look sweet.

In the Appendix to the *Troades*, p. 126. Mr. Burges has pointed out the source of the corruption; its progress may be

traced by supposing,—1. That *θέαν*, *aspectum*, and *θεάν*, *Deam*, were confounded—2. That *θεάν* was changed into *θεόν*, (which indeed might readily be done, as both words are written in MSS. thus *θν*;)—3. That *Ἀφροδίτην* is a gloss of *ἡδεῖαν θεόν*: which being together introduced into the text necessarily expelled *καὶ κεναὶ* to the margin, where 4. by the loss of the final diphthong, *καὶ κεν* became *κακων*. It were easy to prove, by an abundance of similar examples, that each of these suppositions is not so forced as might be thought by persons ignorant of Palæography. To collect such instances, however, would be only a waste of time; suffice it to remark, that independantly of this facility of correction, the emendation of Mr. Burges presents so natural a turn of thought, and so singularly appropriate the play on words, that it needed not the happy confirmation of the same play on the same words in Theocritus, Idyll. 27, 4. quoted by Mr. B. himself. *Α'. Μὴ καυχῶ, σατύρισκε· ΚΕΝΟΝ τὸ φίλημα λέγουσιν. Β'. Ἔστι καὶ ἐν ΚΕΝΕΟΙΣΙ φίλημασιν ἀδῆα τέρεψις.*

Enough has, I trust, been said to prove the Classical Journalist's superiority of judgment in recommending the above-mentioned emendations to the notice of the learned. With what success the Quarterly Reviewer may assert his right to be considered as an *arbiter elegantiarum* in his condemnation of another of Mr. Burges's alterations, shall be the subject of our next enquiry. The passage alluded to is v. 1766. and three following, which are thus edited by Porson and his predecessors :

OIA. πρὸς ἡλικας φάνηθι σάς·

ANT. ἄλῃς ὕδρυμάτων ἐμῶν·

OIA. σὺ δ' ἀμφὶ βωμίους λιτάς·

ANT. κόρον ἔχουσ' ἐμῶν κακῶν.

Mr. Burges disposes them anew :

OIA. δὸς ἀμφιβωμίους λιτάς· *στρ.*

AN. ἄλῃς ὕδρυμάτων ἐμῶν·

OIA. πρὸς ἡλικας φάνηθι σάς· *αντιστρ.*

AN. κόρον ἔχουσ' ἐὼν κακῶν· ..

For this alteration the Quarterly Review ventures to say, *there was not the slightest necessity, nor is it justifiable on any grounds whatever*. But what will not a Reviewer venture to say, who wants that best gift of nature, common sense? And that one is justified in supposing the absence of this quality in him is plain, since he has taken special care to give no proof of its presence. *De non apparentibus et non existentibus eadem est ratio*. Whereas had the Reviewer been blessed with this useful faculty, it would be difficult to show on what occasion the exercise of it could have been more serviceable to its possessor. For with respect to the alterations in question, common sense alone is sufficient to decide upon the propriety of them. That the decision, however, would be in Mr. Burges's favor is put beyond all doubt; as his emendation has preserved that connection of thought, which in the former reading will in vain be sought for, much less be found.

The phrase *ὅς τις* is perhaps liable to some objection; which, nevertheless, is easily disposed of by retaining *σύ δ'*, and making the sentence elliptical. But in whatever way that objection be got over, it cannot have any effect in doing away the tautology of *ἀλὶς ἄνθυμάτων ἐμῶν*, and *κόρον ἔχουσ' ἐμῶν κακῶν*. It is possible, however, that the Reviewer had some doubts of the propriety of the word *ἐῶν* in Tragic Greek; if so, it is a pity he did not see four pages of Addenda to Mr. Burges's notes on the *Phœnissæ*, in which those doubts would have been solved by the following observation:—"Est quidem vox *ἐῶν* apud Tragicos infrequens; eam tamen habet Euripides Elect. 1204. et servat Schol. in *Æsch. Pers.* 13." As to the meaning of *ἐῶν*, Mr. B. explains himself thus: "*Thebanæ mulieres κόρον ἔχουσ' ἐῶν κακῶν* ob patres, fratres maritosque occisos."

I proceed to the consideration of the only remaining passage, which has been reserved till now, because it was my intention to discuss not only that, but likewise the question involved in it, of the propriety or impropriety of the new metrical arrangements proposed by Mr. Burges in his edition of the *Phœnissæ*. But this plan I shall now lay aside, from an unwillingness to enter upon so barren and wide a sea as is open to disquisitions of that nature. I must, however, beg leave to make an observation or two at the close of this letter, in defence of what

the Quarterly Reviewer is pleased to call *the antistrophic universality of Mr. Burges's system*. In the mean while permit me to call your attention to v. 358 and 359. when I venture not only to say, but hope to prove, that little reliance is to be placed in the judgment of this redoubtable anonymous *dabbler in a periodical publication* on points where elegance of taste, or soundness of erudition is concerned, and I might add, in cases where only an exertion of a little common sense is required. According to the vulgate text *Œdipus*, says *Jocasta*,

Ἀνῆξε μὲν ξίφους ἐπ' αὐτόχειρά τε σφαγὰν,
ὑπὲρ τέραμνά τ' ἀγχόνας.

This, Mr. B. in his Appendix to the *Troades*, p. 152 confesses his inability to understand. He therefore wishes to read,

Ἀνῆξε μὲν ξίφους ἐπ' αὐτόχειρά τε σφαγαν.
ἀγχόνας θ' ὑπερτέραν.

And quotes, in support of his emendation, *Soph. Œd. τ. 1374*. "Ἐγὼ ἐστὶ ΚΡΕΙΣΣΩΝ" Αἴχονης εἰργασμένα. Afterwards, in his notes on the *Phœnissæ*, Mr. B. at the suggestion of his learned friend Mr. Blomfield, prefers ἀγχόνας ὑπερτέραν τ'. not without justice, as it tends to connect better αὐτόχειρα and ὑπερτέραν; and thus shew, that they both relate to one and the same act, which is no less than that of *Œdipus* putting out his own eyes, a circumstance of so horrid a nature as to induce both *Sophocles* and *Euripides* to express it by an enigmatical periphrasis, rather than by direct words. And this they did the more readily, since it was a periphrasis, the full force of which was perfectly understood by an Athenian audience, as Mr. B. has abundantly proved by the following note. "Apud veteres ἀγχόνας μεταρσίοι (*Helen. 306.*) ἀσχήμονες credebantur. *Hesych.* Μὴ μὲν δὴ καθαῶν θανάτῳ (*Hom. Od. x. 462.*) δι' ἀγχόνης θάνατος οὐκ ἐστὶ καθαρός· ἀλλ' ὁ διὰ ξίφους· θόεν οὐδὲ ἐναγίζουσι τοῖς ἀπηγαμένοις. Hinc oritur lux *Aristoph. Acharn. 125.* τοῦτο δὴτ' οὐκ ἀγχόνης; cf. *Bacch. 246.* ἀγχόνης ἐστ' ἀξία.

et Alcest. 231. "Ἀξία καὶ σφαγᾶς τάδε, καὶ πλεόν ἐν βρόχῳ δέξην Οὐρανίῳ. Illud καὶ πλεόν Wakefieldus non intelligebat. Redde Anglicè. and what is worse." Mr. B. in the same place, states the objection the common reading is liable to, viz. that *Tragicis nulla mentio facta est, quòd Œdipus sibi necem consciscere suspendio meditatus esset, ne quidem perpetrasset*. Nor, indeed, is it possible to conceive Euripides guilty of so ridiculous an oversight as to make Jocasta speak of Œdipus as having hanged himself at the top of the house, when Œdipus afterwards is introduced alive, in propriâ personâ, on the stage. There is, however, a passage in the *Phœnissæ*, which seems to defend ὑπὲρ τέξεμνα; but all the support, that could formerly be drawn from thence, Mr. B. has destroyed, by an alteration at once ingenious, and not far removed from the truth. In v. 1543. is read, ὅς ἐπὶ δώμασιν ἀέριον σκότον ὅμμασι σῶσι βαλόν where, says Mr. B. *neque sensum neque syntaxin video. Prætulerim ἀεῖον κότον σῶσι βαλόν. Redde ὅμμασιν, f. milie. Istud ὅμμασιν est ὁ pravâ var. lect.* With this alteration the Quarterly Reviewer, as might be expected, is highly displeased; and although he seems to allow the existence of an obscurity, yet all the difficulty may in the opinion of this critic be solved by the slight change of ἐπὶ into ἐν. Here then is another unfortunate instance of the Reviewer's want of common learning and common sense: for any one the least conversant with Greek must have known, that the objection of Mr. B. respecting the violation of syntax, lies not against ἐπὶ δώμασιν, but ὅμμασι βαλόν; and with respect to the want of sense, which Mr. B. objects to, even a common portion of sagacity would teach a person, that the difficulty is in the unintelligible word ἀέριον, as applied to σκότον. The expulsion, however, of ὅμμασιν is, as the Quarterly Reviewer well observes, too bold a step. The δευτέραι φροντίδες of Mr. Burges may possibly suggest to him an alteration less violent.

* It must not be forgotten that Homer, O. d. A'. 276. says of Jocasta,

Ἡ δ' ἔβη εἰς Ἀἶδαο πυλάετ' αὖ κρηττοῖο,
 Ἀψαμένη βρόχον τιπὺν ἄφ' ὑψηλοῖο μελάετρου,

and with perfect consistency; as, among the ancients, the upper part of the house was appropriated to the females.

In endeavouring to prove the truth of Mr. Burgess's emendations on v. 358, 9. I have purposely neglected to state the support, which it receives from the correspondence of the antistrophe; because, says the Reviewer, *to argue from Mr. B's. arrangements, is to argue from what is not conceded to me, as it is an innovation, in which the Quarterly Reviewer will, with the greatest difficulty, be brought to coincide.* And in another place, when objecting to the expulsion of *πῶς ἅπαντα καὶ χεῖρας καὶ λόγους*, as proposed by Mr. Burgess, because they have no corresponding words in the antistrophe, the Quarterly Reviewer takes occasion to observe, *that this correspondence of strophe and antistrophe never existed but in the imagination of Mr. Burgess, the utter fallacy and absurdity of whose system is sufficiently proved by this temerity of assertion, unsupported by argument and by this barbarous application of force, where no shadow of justice can be brought to defend it.* Whether any defence can be brought in support of the exploded words, I leave to the decision of those, who, unlike the Quarterly Reviewer, are acquainted with the writings of the commentators, and have been taught to consider the passage in question as perfectly unintelligible. But not to engage your attention any longer, by discussing individual passages, and being unwilling to expose the lamentable ignorance of the Quarterly Reviewer, I now put a final close to these remarks, which, however I may despair of being able to work a change in the Reviewer's opinion, I still hope will be of use to some of your readers, who will be taught not to place implicit confidence in assertions *unsupported by argument*, and refuted with such facility, as almost to raise a blush of repentance at the waste of time in proving that, which must have been obvious to all.

With respect to the *antistrophic universality* of Mr. Burgess's system, it is sufficient to observe, that if there be any number of verses that can without much alteration be reduced to an antistrophic form, it is surely reasonable to suppose the author meant them to be so, rather than that, having been originally irregular, they should have become regular by chance. Nor can it be objected to Mr. Burgess's system alone, that there are difficulties to be surmounted arising from the corruptions of

copies, since the same objection would apply with greater force against the adoption of discoveries of metrical truth in cases where the probability of corruptions is considerably diminished. Now that these choral songs are particularly exposed to errors, is known to all. Porson in *Præfat. Hec.* p. xi. ed. 2. justly asks, *cùm librarii in facillimis metrorum generibus turpiter peccarint, quid in paulo reconditioribus fecisse putabimus, præsertim ubi ad metri difficultatem styli obscuritas accedat?* That Mr. B. however has in some instances unjustly suspected a latent corruption may possibly be admitted; nor is it less true, that his alterations are not always emendations; but these are points which it is foreign to my purpose to touch upon: as the probability of the truth of his system cannot be destroyed by his want of judgment in repudiating a sound reading, nor by his want of acuteness in correcting a corrupt one.

I am, Sir, &c.

R.

BIBLICAL CRITICISM.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

ON reading the first number of the Classical Journal, I find that your plan admits an impartial investigation of disputed passages in the present translation of the Bible. The design of these criticisms appears to be, not of a polemical nature, often hurtful, and seldom useful; but to render the objectionable parts plain, by proving that the contradictory passages in the translation are not so in the original, and

that Deists and Freethinkers, who have presumed to condemn the Scriptures on this account, have no ground for denying their divine origin.

Infidelity has encreased, is encreasing, and will encrease, if instead of receiving answers to their objections, the Deists are told, *you shall not publish your objections*. Nothing is so well calculated to stop the torrent of infidelity, to cause religion and the scriptures to be respected, as a plain, unequivocal, and rational interpretation of those passages, which these ingenious writers have selected from the translation to support their cause. It has been said by our learned divines, that those pernicious publications, which question the genuineness and authenticity of the scriptures, ought to be suppressed; but the method, by which they have been suppressed, has been for the credit neither of religion, nor of those who have suppressed them. Truth can never ultimately be overthrown by falsehood, therefore if these gentlemen had applied to reason and the Hebrew for a refutation of the objections of deistical writers, I have no doubt that it will be proved in your Journal, that there was no necessity for an application to crush by power, what ought to have been overturned by a fair and impartial investigation. When this is not permitted, it argues weakness, and as a bad answer always strengthens the opposite party, this answer by power, instead of truth and argument, is the worst of all answers; it leaves the mind in a dreadful uncertainty when the scriptures are the subject, and reminds us of those dark ages, when it was considered a crime to investigate the grounds of our salvation.

The sacred scriptures were given for our information, to impress our minds with the goodness and superintending providence of God, and to declare to us, that he is the avowed enemy of evil, therefore I cannot prevail on myself to suppose, that he is the *author of evil*; but if I am to receive the following passages as they now stand in the translation, as consistent with the original, they certainly would convey such an idea; such as, "*I make peace and create evil; I the Lord do all these things.*"—"*The Lord hath created a new thing in the earth, a woman shall compass a man.*"—"Thou hast deceived me, O Lord, and I am deceived."—"The Lord hath made all things for himself,

yea even the wicked for the day of evil," &c. These, instead of giving us that elevated notion of the goodness and mercy of God, which we daily experience, and which are manifested in all his works, place him in an unfavorable light as a most implacable and revengeful being. But as such an idea cannot be entertained, I humbly conceive that the translation must necessarily be wrong. If any of your correspondents would favor the public with an elucidation from the Hebrew, it would be of great utility, and both benefit and oblige

Your very humble Servant,

IARCHI.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

HAVING read in your Classical Journal, a paper (signed Philo-smaragdus) on the Emerald, I beg leave to submit to you the following observations, which may tend to throw light on the subject :

First. Sufficient evidence may be adduced to prove, that the Emerald of the present day, *was not at all known to the Ancients.*

Pliny (lib. 37. cap. 5.) mentions 12 kinds of "Smaragdi," the 5 principal of which he thus describes—

Those peculiar to (1) Scythia, "nobilissimi," as well as to (2) Egypt, he affirms, are so hard, "ut nequeant vulnerari." It is well known, that the modern Emerald, not only *may be* cut, but *with greater facility*, than many other precious stones : as for instance, the Diamond and Ruby.

Of the *Smaragdus* peculiar to (3) Persia, he says, "*Persicos non translucidos esse; radiare, nec perspicere*"—"eisdem in sole habetari"—but the present emerald is confessedly a transparent stone.

The *Smaragdus* of (4) Cyprus, he describes as being of a Sea-green; "*imitante translucidum mare*"—"This is not the color of the Emerald.

Permit me to observe here, that in the descriptions of the *Smaragdi* already mentioned, we may recognize the characteristic marks of the *two kinds* of Chrysolite, or bastard Emerald. The ORIENTAL Chrysolite is still brought from the ancient Scythia, from Persia, and from Arabia; is very hard, and GENERALLY of a darkish green, with a tincture of yellow. This stone then, we may conclude to have been the *Smaragdus* of *Scythia*, *Egypt*, and *Persia*, mentioned by Pliny, allowing for variations in the shades of color.

The OCCIDENTAL Chrysolite is brought from Cyprus, is a much softer stone, of a light green, with the same yellowish cast: this is Pliny's "*Smaragdus*," of Cyprus. He goes on to say, that the *Smaragdi* of (5) Media, "*sunt fluctuosi, ac rerum imagines complexi, ut, verbi gratia, papaverum aut avium, pinnarumque, vel catulorum, aut similium.*" This description would be obviously inaccurate if applied to the present Emerald, though it may well suit the Jasper stone.

Theophrastus speaks of a *Smaragdus* "of four cubits in length and three in breadth," sent by the King of Babylon to the King of Egypt: as well as of an Obelisk "forty cubits in height," composed of 4 *Smaragdi*.

It is not any wise probable, that there ever existed Emeralds of such dimensions; and from what Theophrastus adds, "that the *Smaragdus* is related to the Jasper stone, and is found in the same quarries;" we may, I think, without hesitation, conclude, that he could not mean the Emerald now known: but (as in the case of the Median *Smaragdus* above mentioned) green Jasper, or perhaps green Fluor Spar, or green Quartz.

Another argument to prove that the ancients were unacquainted with our Emerald, may be drawn from the circumstance, that a specimen of the Emerald, either engraved, or otherwise, is not to be found in any collection whatever of ancient Gems,

though every other precious stone may be found in them; the reason of which will appear by observing in the second place — That the present Emerald is peculiar to South America.

To prove this fact, in addition to the evidence of the celebrated Tavernier, (mentioned by Philoſmaragdus) and which certainly carries with it great weight; that of the Abbé Raynal, in his Philosophical and Political History of the Indies, (liv. vii. chap. 28.) may be adduced — “ On a cru long-tems (says he) que les Emeraudes venaient des grandes Indes, et c'est pour cela qu'on les a nommées Orientales— Cette opinion a été abandonnée, depuis qu'on s'est vu dans l'impuissance de nommer les lieux où elles se formaient - Il passe aujourd'hui pour constant, que l'Asie ne nous a jamais vendu de ces pierreries, que ce qu'elle-même en avait reçu du Nouveau-Monde -- “ *C'est donc à l'Amérique seul, qu'appartiennent les belles Emeraudes.*”

A circumstance which strongly confirms such an opinion is this—That amongst the presents made by princes, and rich individuals, *before the discovery of the new world*, to the treasures of Loretto, St. Denis, and other shrines, every precious stone was to be found, except the Emerald.

It may not, perhaps, be useless to add, that the real Emerald of the Moderns, comes either from the mines of Manta, in Peru, (now exhausted) whence are the finest Emeralds; or else from the Valley of Tunca, between the Mountains separating the kingdom of New Granada, from the Province of Popayan; or lastly, from the Brazils. Emeralds carried from Peru to the Philippine Islands, and from thence to India, have been introduced into Europe, under the pompous epithet of *Oriental Emeralds*.

I am, Sir,

Your's, &c.

ORIELENSIS.

*INSCRIPTION ON A HELMET AND CAULDRON
FOUND IN THE ALPHEUS, NEAR OLYMPIA.*

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

THE following inscription is upon a brass helmet, very neatly and elegantly wrought, which was found in the Alpheus, near Olympia, in the year 1795. by Mr. Morrit, of Rokeby in Yorkshire :

ΤΑΦΓΙΙΙΙΙΙΟΙΑΝΕΘΕΝΤΟΙΔΙΦΙΤΟΝΦΟΔΙΝΘΡΘΕΝ

It has been nailed upon a trophy, and the metal is composed, like all ancient brass, of a mixture of copper and tin ; between five and six parts of the former to one of the latter. The surface of all that remains is perfectly preserved ; and the letters are deeply impressed, so that every line is distinctly visible, as it was originally formed ; but having been hastily executed with only two stamps, a circle, and a straight line, the discrimination between the circular and semicircular forms is not accurately observed ; whence the third letter may be either a *delta*, a *rho*, or a *phi*.

We suppose it to be the second, and read the inscription,

ΤΑΡΤΕΙΟΙ ΑΝΕΘΕΝΤΟ ΙΔΕΙ ΤΟΝ ΚΟΡΙΝΘΟΘΕΝ :

or in more modern form,

Τοὶ Ἀργεῖοι ἀνέθεντο ἰδεῖν τῶν Κορινθίων.

Here is, however, a double difficulty ; first, in supposing the lower line to have been accidentally omitted in the penultimate letter of the word taken for *κῆρ* ; it being distinctly *κ*, and never having been any other in the inscription : secondly, in admitting the Argives to have employed this form, and not the Doric *ΛΙΛΙ*. The late Professor Porson removed the latter, by reading *ΤΑΙΕ ΧΙΟΙ* for *ΤΑΡΤΕΙΟΙ* ; but independently of the improbability of the Chians having erected a trophy on the banks of the Alpheus against the Corinthians, the fourth letter can be no other than a *gamma* or a *lambda*, and though the third may be either a *delta* or a *phi*, as well as a *rho*, we gain still less by supposing the second than the first ; neither space nor idiom allowing *ΤΑ ΦΑΙΕΙΑΣΙΟΙ* : for so the name is written, not *ΦΙΙΑΣΙΟΙ*, on the most ancient inscribed coins ; which are not, however, earlier than the fifth century before the Christian æra ; whereas this inscription is at least of the seventh ; when the *lambda* appears to have been invariably written in the form preserved in the old Latin *V*.

Others have suggested *ΑΝΕΘΕΝ ΤΗ ΔΙΕ* ; but *ΑΝΕΘΕΣΙΝ* is never contracted, even in poetry, like the passive *ΑΝΕΘΗΣΑΝ* into *ΑΝΕΘΕΝ* ; and in no dialect or modification of the Greek tongue was the *digamma* ever employed in the flexion of any word ending in *ΙΣ* ; the second case having been progressively, in words of this declension, *ΙΣΤΟΣ*, *ΙΤΟΣ*, *ΙΟΣ*, *ΕΟΣ*, and *ΗΟΣ* ; the second of which, with the usual variation of the *I* for the *O*, is retained in the Latin *DIS*, *DITIS* ; &c.

Another inscription in exactly similar letters is on a brass lebes or cauldron, sixteen inches wide, and seven deep, found

in a tomb not far from the situation of the ancient city of Cuma, in Italy :

ΕΠΙΤΥΙΣ ΟΝΟΜΑΣΤΟΤΟΦΕΙΔΙΒΕΟΑΘΥΟΝΕΘΕΦΕΝ

which having been carefully indented with a sharp chisel, and remaining quite entire, leaves no room for doubt or conjecture,

ΕΠΙΤΥΙΣ ΟΝΟΜΑΣΤΟ ΤΟ ΚΕΙΡΙΛΕΟ ΑΘΛΟΝ ΕΘΕΚΕΝ

in more recent dialect and Byzantine letters,

Ἐπίθυις Ὀνομαστοῦ τοῦ Κειρίλου ἄθλον ἔθηκεν.

In the same tomb was found another vessel of the same kind and larger dimensions ; upon the lid of which are four naked male figures three and a half inches high, of very rude and ancient sculpture, running round the rim, while a fifth, standing in the centre, appears to be acting as umpire ; whence it may be inferred that both were prizes won by a foot-racer buried with them ; and that the first was given by Epithýis, the widow of Onomastus, the son of Keiriles, at the funeral of her husband.

These three articles are now in the museum of Mr. Payne Knight, in Soho-Square ; and similar letters are to be found in the early coins of Thebes, Corinth, Qunclè, Leontium, &c.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

THE following emendations or alterations, call them which you will, are submitted to your judgment to burn or publish. Should they be fortunate enough to meet with the less severe fate of the two, I shall require no greater inducement to make further exertions in the same honorable pursuit,—I mean the prosecution of my studies in the dramatic department of Grecian Literature.

I am, Sir, &c.

ΦΙΛΟ-ΣΟΦΟΚΛΕΙΟΣ.

*In PHILOCTETEM SOPHOCLEUM Annotatiunculae,
juxta editignem Brunckianam.*

V. 21. Ἰδοὺς ποτὸν κρηναῖον εἶπερ ἐστὶ σῶν. Ita Brunckius cum MSS. et edd. priscis. H. Stephanus edidit εἶπερ ἐστὶ ζῶν. hoc, si MSS. præbuissent, manavisset ex εἰ στάζων πάρα, i. e. πάρεστι.

22. ἄ μοι προσελθὼν, σῖγα, σήμαιν', εἴτ' ἔχει. Hæc in Porsonianam regulam peccant. Vide Suppl. Præf. Hec. p. 36. Lego Σίγα προσελθὼν, εἴτ' ἔχει, σήμαινέ μοι.

63. Ἐλθόντι δοῦναι κυρίως αἰτουμένῳ. Ita vulgò scribitur, at pronomen vix omitti potest. Malim κυρίῳ σαυτῷ μόνῳ.

92. οὐ γὰρ ἐξ ἐνὸς ποδὸς. Articulus hic valdè desideratur: lego οὐ γὰρ οὐ'ξ ἐνὸς ποδός. Similiter infr. 1060. Marklandus, (ad Suppl. 110.) reponi jubet χαῖρ' ὁ τὴν Αἴμονα πατῶν· ubi vulgò deest articulus. Infra 260. vulgò οὐ'ξ. Ald. ἐξ.

106.

NE. Οὐκ ἄρ' ἐκείνῳ γ' οὐδὲ προσμίξαι θρασύ;

ΟΔ. Οὐ, μὴ δόλῳ λαβόντα γ', ὡς ἐγὼ λέγω.

Nescio quid impeditum habet tum sententia tum syntaxis: utrique succurri potest legendo,

NE. οὐκ ἄρ' ἐκείνῳ δεῖ με προσμίξαι κρύφα;

ΟΔ. οὐ, μὴ δόλῳ λαβόντα γ', ὡς ἐγὼ λέγω.

Illud δεῖ confirmare videtur supra 102. τί δ' ἐν δόλῳ ΔΕΙ μάλλον ἢ πείσαντ' ἄγειν.

126. δοκῇτε scil. Tu et Philoctetes. Malim tamen δοκῆς γε.

156. Vulgò μὴ με λάθῃ προσπεσών ποθεν· quod parùm Antistrophico respondet. Σ' ὃ ὦ τέκνον τόδ' ἐλήλυθε. Lego, μὴ προσπεσών με λάθῃ ποθέν.

178.

Ω δύστανα γένη βροτων,

Οἷς μὴ ΜΕΤΡΙΟΣ Αἰὼν.

Voces postremas me fateor non intelligere. Intelligi potuit οἷς μὴ ΤΑΙΡΕΙΑΣ ΠΑΙΩΝ. Habet Noster ἐταιρείας λιμήν in Aj. 683. habet quoque supra 168. παῖωνα κακῶν.

180. Vulgò ὁὔτος πρωτογόνων ἴσως Οἶκων οὐδενὸς ὕστερος. At Brunckius è Suidâ ἤκων. Malim πρωτογόνων βεβῶς Οἶκων οὐδενὸς ὕστερος. Excidit α ob præcedentem ρ vel μ: et ζ fit ζ.

189.

Αχὼ τηλεφανῆς πικρᾶς

οἰμωγᾶς ὑπόκειται.

Ita vulgatur: at Musgravius et Brunckius ὑπακούει. Non probo. Prætulerim ὅπ' ἐκτείνει, Anglicè, *Prolongs the voice*. Euripides Med. 201. τείνουσι βράχυν. et Æschyl. Pers. 572. τείνε μῦθον. De vocalâ ὁπὸς sæpiùs corruptâ monitum est ad Troad. 147.

*207. Ob metrum lege ἔσποντες· καὶ δὲ ἀέληθεν. κ. τ. λ.

214. ——— ἀλλ' ἢ Που πταίων ὑπ' ἀνάγκης. Hæc fortasse defendi possunt ab iis, qui vel saxum concoquunt. Mihi quidem minimè placent. An legendum πταίων πόδ' ἐν ἀκταῖς. Eandem vocem πόδ' infra 717. ægègiè restituit Wakefieldus.

227. ὁσπτην μῦθον, Ἐξήμεν ὦν· καὶ φίλον κακούμενον, edidit Brunckius: copula verò locum planè non suum occupat. Lego ὦν ἐκὰς φίλων· cf. infra. 487. Ἐξήμεν ὅτε χωρὶς ἀνθρώπων στίβον. Videtur tamen ἀφίλον defendi ab infra 1013. Ἀφίλον ἔσχημον.

245. Lego Ἐξ' Ἰλίου, ἔγω οἷ τανῦν γέ ναυστιλῶ. Vulgò τοι ὅττα νῦν γε. Sæpiùs apud Nostrum reperitur τανῦν γε.

265. Vulgò — ἀγρίῃ Νόσῳ καταφθίνουτα, τῇ δ' ἀνδροφθόρου Πληγέντ' ἐχίνης ἀμείψα χαλκῶματι. Musgravius feliciter τῇ δ', ἀνδροφθόρου emendavit. Emendare quoque Wakefieldus voluit repetitum istud ΑΠΡΠΩ, sed rem acu non tetigit. Malim ΔΙΑΒΟΡΩ: cf. supra 7. Νόσῳ καταστέλλοντα διαβόρῳ ποδῶ.

286. Huc referri debet glossa Suidæ ΒΑΙΛΗ, ΜΙΚΡΗ. lege Βαιῶ, μικρῶ.

292, 3, 4. Vulgò,

πρὸς τοῦτ' ἄν, εἴ τ' ἔδει τι καὶ ποτὸν λαβεῖν,
καὶ που πάγου χυθέντος, οἷα χεῖματι,
ξύλον τι θραῦσαι, ταῦτ' ἄν ἐξέρπων τάλας
ἐμηχανόμην·

In hisce, prout vulgantur, syntaxin adeò impeditam Brunckius videtur invenisse, ut voces πρὸς τοῦτ' ἄν cum præcedentibus conjungeret. Prætulerim

καὶ τοῦ πάγου χυθέντος, οἷα χεῖματι,
πρὸς τοῦτ' ἄν, εἴ γ' ἔδει τι καὶ ποτοῦ λαβεῖν,

ξύλον τ' ἀθροΐσαι, πᾶντ' ἀνευρίσκων τάλαις
ἐμμηχανώμην.

Redde. πρὸς τοῦτ' ἂν. In hanc rem.

301. Post ἐκὼν versus sic ordinandi.

οὗτ' ἐνθάδ' οἱ πολλοὶ τοῖς γε σῶφροσιν βροτῶν.
οὐ γάρ τις ὄρμος ἐστίν, οὐδ' ὅποι πλέων
ἐξεμπολήσει κέρδος ἢ ξενώσεται.
τάχ' οὖν τις ἄκων ἔσχε·

312. Vulgò,

— ἐν λιμῷ τέ καὶ Κακοῖσι βόσκων, κ. τ. λ.

Mihi parùm abblanditur τε καὶ sic ad versùs finem positum,
Prætulerim τέκνον, Κακοῖς τε βόσκω, κ. τ. λ.

328. Χύλον κατ' αὐτῶν ἐγκαλῶν ἐλήλυθας. Ruhkenio emen-
dandum fuisse videbatur ἐγχαλῶν. Mihi potiùs videtur ἐμβαλῶν.
Euripides in contrario sensu ἔχ' ἔβαν—ἐκβαλοῦσα. Troad. 59.

367. Vulgò, Κἄγὼ θακρῶσας, εὐθὺς ἐξανίσταμαι. Sed parùm
Neoptolemum decebat ὀθακρῶσαι propter Achillis arma ad
Ulysssem delata. Lege igitur Κἄγῳγ' ἀκούσας.

424. Vulgò — ἐπεὶ θανὼν Ἀντίλοχος αὐτῷ φροῦδος, ὅσπερ ἦν
γόνος. Brunckius ex Scholiis μόνος quæ lectio, ut Scholiastes
ipse monuit, παρ' ἱστορίαν stat; nam plures filios Nestor habuit.
Atquid huic objectioni fortasse tribuendum. Est et aliud quoque
hujusce versùs incommodum, quod φροῦδος cum participio
jungatur, nullo verbo comitante. Malim ἐπεὶ θάνεν Ἀντίλοχος,
αὐτῷ φρουρὸς ὅσπερ ἦν μόνος. Hesych. φρουρὸς, σωματοφύλαξ.
Similiter filius dicitur patris πρόβρολος apud Aristoph. Nub. 1161.

441. Ald. et Membr. Ποίου τε τούτου πλήν γ' Ὀδυσσεώς ἐρεῖς;
MSS. duo γε. Malim τοιούτου. Cf. inf. 1049. Οὐ γὰρ τοιούτῳι
δεῖ.

551.

Ἐδοξε μοι μὴ σῖγα, πρὶν φράσαιμί σοι
Τὸν πλοῦν ποιῆσθαι, προστυχόντι τῶν ἴσων·
οὐδὲν σύ που κάτοισθαι τῶν σαυτοῦ πέρι·

Sic libri omnes, sensu haud perspicuo. Viri Docti alii
aliter tentaverunt. Lego,

Ἐδοξε μοι μὴ σῖγα προστυχόντι σοὶ
τὸν πλοῦν ποιῆσθαι πρὶν φράσαιμι, ὅτων ἴσως
σύ που κάτοισθαι γ' οὐδὲ ἐν σαυτοῦ πέρι·

Heathii debetur ἴσως. Quod ad *στων* eandem vocem Euripidi
Iph. A. 1193. pulchrè restituit Porsonus ad Phœn. 1373. Sæ-
pius οὐδὲ ἐν vel οὐδὲν mutatur: exemplum habes supra 375. ubi
legi debet οὐδὲ ἐν ἐνδοξέως ποιούμενος. Similiter in Phœn. 397. lege
Ἰλλ' ἐξῳτά· μήν' ἐν ἐνδοξέως λίπηε·

615. Vulgò,

————— εὐθέως ὑπέσχετο
Τὸν ἄνδρ' Ἀχαιοῖς τόνδε δηλώσειν ἸΠΠΛΩ·
οἷοιτό μὲν μάλισθ' ἐκούσιον λαβών,
Εἰ μὲν θέλοι δ' ἄκοντα·

In his syntaxis graviter laborat. Lego,

————— εὐθέως ὑπέσχετο
τὸν ἄνδρ' Ἀχαιοῖς τόνδε δηλώσειν. ΑἸΠΠΩΝ.
οἷοιτό νιν μάλισθ' ἐκούσιον λαβεῖν.
εἰ μὲν θέλοι δ' ἄκοντα·

650.

Κοιμῶ τοῦ ἔλκος, ὥστε πραῦναι πάνυ.

Ita vulgò, sed nimis vicina loquuntur μάλιστα κοιμῶ et πραῦναι πάνυ. Hesychio teste, Πραῦναι, κατακοιμίζει. Similiter Scholiastes κοιμῶ, κατακοιμίζω, πραῦνω. Prætulærim ὥστε πορσύνειν ὕπνον. Horatius: *Inducit somnos.*

667. Vulgò,

Θάρσει· παρέσται ταῦτά σοι καὶ θιγγάνειν.
καὶ δόντι δοῦναι, καὶ ἐξεπέύξασθαι βροτῶν
ἀρετῆς ἕκατι τῶνδ' ἐπιψαῦσαι μόνον·
εὐεργετῶν γὰρ καὐτὸς αὐτ' ἐκτησάμην·
οὐκ ἄχθομαι σ' ἰδὼν τε καὶ λαβὼν φίλον·

Ex his dumetis viam mihi difficulter expedio. An legendum.

Θάρσει· πάρεστι ταῦτα σοὶ καὶ θιγγάνειν
καμοὶ δίδοντί γ' ἐξεπέύξασθαι βροτῶν
ἀρετῆς σ' ἕκατι τῶνδ' ἐπιψαῦσαι μόνον·
οὐτ' ἄχθομαι σὺ δούς λαβεῖν τε καὶ φιλεῖν·
εὐεργετῶν γὰρ καὐτὸς αὐτ' ἐκτησάμην.

In v. 1. πάρεστι magis usitatum: cf. Æschyl. Suppl. 967. εἰ δέ τις μείζων χάρις, Πάρεστιν οἰκεῖν. In v. 2. ΚΑΜΟΙ ΔΙΔΟΝΤΙ non adeò longè distant à vestigiis vulgatæ lectionis ΚΑΙ ΔΟΝΤΙ ΔΘΥΝΑΙ· mox quoniam κ et γ sæpiùs permutantur, (vid. ad Troad. 520.) ex γεξ oritur facillimè καξ. In v. 3. Post ἀρετῆς excidit σ: eodem modo Tyrwhittus in Margine exemplaris Barnesiani in Musco Britannico servati restituit Troad. 986. (989. Burges. edit.) Αὐταῖς Ἀμύκλαις σ' ἤγαγεν πρὸς Ἰλιον· ubi vulgò σ' abest. In v. 4. Brunckius conjicit ἰδεῖν τε καὶ λαβεῖν: rectè quod ad λαβεῖν: sonat enim δοῦς λαβεῖν ut donat habere

apud Virgil. *Æn.* v. 262. ubi Servius “ Poeta Græcismum loquitur.” Denique φιλεῖν reddi debet “ osculari.” de quo more omnino adeundus est Musgravius ad v. supra (666.) καὶ βυστάσαι με προσκύσαι θ’ ὥσπερ θεόν.

716.

Λεύσσω· ὃ’ ὅπου γνοίη, στατὸν εἰς ὕδωρ
αἶψ’ ἐπὶ προσενώμα.

Ita vulgò: quod apertè mendosum. Brunckius et Musgravius εἶπον. Rectè. At Philoctetes minimè ἔλευσσε·ν εἶπον γνοίη: potuit quidem λεύσσειν ὅπως γνοίη. Igitur haud malè emendatur in *Append.* ad *Troad.* p. 127. A. Ἐλίσσω. Μοκ egregiè Wakefieldus πόδ’ ἐνώμα. Sophocles ipse *Æd.* T. (475.) πόδα νωμῶν ἐκ fonte Homérico hausit ἌΙΕΙ γὰρ ΠΟΛΛΑ νηὶς ΕΝΩΜΩΝ. *Od.* K. 32. Hinc ἐλίσσω ποδα dicitur ut ἵχνης ἐξελίσσουσιν ποδός apud Euripidem *Troad.* 3. quem locum dum spectabat Hesychius, Ἐξελίσσουσιν interpretabatur κινουῖσιν. Idem *Lexicon* Ἐλίσσει, κινεῖ. Optimè more suo: cf. *Orest.* 172. πόδα σὸν εἰλίξεις. Veruntamen ut antistrophicus strophico respondeat, lege ibi θεοῖσι pro θεοῖς.

736. Vulgò,

ΦΙΛ. ἰὼ θεοί.

ΝΕ. τί τοὺς θεοὺς οὕτως ἀναστένων καλεῖς;

Quanto modulatio esset versus si scriptus esset,

ΦΙΛ. ὦ θεοί.

ΝΕ. —τί τοὺς θεοὺς ὦδ’ ἀναστένων καλεῖς;

Similiter in *Troad.* 1283. edidit Burges auctoritate MS. Harl. Δούλας· ἰὼ θεοί· καὶ τί τοὺς θεοὺς καλῶ; Porsonus quoque

non aliam ob causam edidit in *Orest.* 412. δουλεύομεν θεῶις ὅστι ποτ' εἴπω· οὐ βλά· ὁ conjecturâ Reiskii, qui primus articulum restituit, à Brunckio quoque restitutum *Soph.* A j. 1028. Δικ-ῖασι θεί· ἡ δὲ τὴν τήχην ἐνοῖν βροτῶν. Quod ad Philoctetis locum spectat, cf. *Iph. T.* 780. *Ηουλ.* Ω θεῶ· I φ. τί τοῦς θεῶς ἀνακαλεῖς ἐν τοῖς ἐμοῖς· De permutatis ὤδε et ὤτως adi Porson. *Supplement. Præf. Hec.* p. 38.

783. Vice αὐ μοι prætulerim οἱ μοι.

800. Versum multum vexatum Toupius, ni fallor, corrupit : cui tamen Brunckius adstipulatur.

Vulgò, ——— συλλαβῶν.

Τῷ Ἀημνίῳ τῷδ' ἀνακαλούμενῳ πυρὶ Ἑμπρηστὴν ἴ. vult ἀνακαλούμενῳ. Mihi placet τῷδ' ἐμὲ κακούμενον πυρί. Non optabat Philoctetes ut Lemnic solū igne, sed quovis igne comburetur. Igitur post Τῷ Ἀημνίῳ τῷδ' subaudi κακῷ quod in κακούμενον latet. Respicit Sophocles ad proverbium Ἀήμνιον κακόν : et profectò ulcus teterrimum, quo pes Philoctetis erodebatur, verè dici potuit Ἀήμνιον κακόν non ob magnitudinem mali solummodò, sed quia Chryse insula, in quâ fuit ictus à vipera vel hydrâ Philoctetes, sive Lemni particula, sive Lemno maximè vicina esse credebatur. Dum voces τῷ Ἀημνίῳ τῷδ' eloquitur Philoctetes ad pedem digito intendit. Sæpiùs de pede morbo sic loquitur : cf. 765. τὸ κακὸν ἐξίη τόδε et 820. τὸ γὰρ κακὸν τόδ' et 877. τινδὲ τοῦ κακοῦ. Quod ad κακούμενον et καλούμενον sic commutata, duo etiam nunc exempla prostant in fabulis Sophocleis, alterum in *Æd. C.* 261. (265.) alterum supra 228. (231.) quorum postremum, ni fallor, ingenio Tyrwhitti debetur, licèt id dissimulaverit Brunckius volens, nolens Musgravius.

880. Veram lectionem hîc servavit Scholiastes Ἰν' ἡνίκ' αὖ κόπου γ' ἀπαλλαχθῶ, τέκνον, ut in aliis locis. Vide ad 21. 425. 426. δὲ αὖ τῷ ἐξείξας· 534. 954. 1052. 1199 et 1507.

395. Ald. et Membr. Παπαί· τί δῆτα δρῶμ' ἐγὼ τούνθενδε γε. Brunckius infercit δρῶμ' αὖ ἐκ τούτων ἐγώ. At emendatio in proclivi est. Τί δῆτ' αὖ δρῶμ' ἐγὼ τούνθενδε γε· cf. infra 1393. τί δῆτ' αὖ ἡμεῖς δρῶμεν. Dich vix potest quantos errores pariat illud αὖ. In v. 298. lege οἰκουμένη γὰρ αὖ — Πάντ' ἐκπορίζοι. Redde, *proletere solet* : adi Porsonum *Phoen.* 412.

896. Vulgò, ἐξέβης λόγῳ. Brunckius vult λόγων. Cùm verò MS. B. in versu præcedente præbeat λέγει, scribe, illo verbo huc retracto, ποῖ ποτ' ἐξέβης; λέγει. In Iph. Γ. 781. ἐξέβην per se positum hoc sensu usurpatur. •

927. Vulgò, ὦ πῦρ σὺ καὶ πᾶν βεῖμα. Si quid mutandum prætulerim Σὺ πῦρ, ἀπαιόλημα. Huc enim, ni fallor, respexit Hesychius Ἀπαιόλημα, --- ἀπότλημα Σφραγίς: nisi cui magis placeat Valckenaerii conjectura, ὦ πῦρ σὺ, παινέλημα. Hesych. Παιπάλημα, ποίκιλος ἐν κακίᾳ ubi videndi Interpretes: at vocabulum esse videtur Comicis proprium. Præstat igitur ἀπαιόλημα. Cognata vox ἀπαιολῆν exstat in Ion. 549.

939. Vulgò, Ἰνακλαίωμα παρῶσι τοῖς ἐκθόσι. Quæ vix intelligi possunt: lego πάρος γάρ.

991. Vulgò, ὦ μῖστος οἷα κάξανευρίσκεαι λέγειν: sed nihil hic habet copulativa particula. Lego οἷ' ἀεὶ κάκ' εὐρίσκεαι λέγειν. Simili ferè modo in 428. apud Schol. var. lect. eaque prava commemoratur κάξεκέρυξε pro κάκ' ἐκέρυκε.

1018. Si quid mutandum prætulerim Ἀφίλον, ἔρημον, ἄπορον vide ad Fragmentum Euripid. Philoct. 106.

1032. Vulgò, Πῶς—οὐκ εἰμί σοι Χωλὸς, δυσάδης: vitium, ni fallor, abundè patet. Lego Ὀχλος δυσάδης. Hesych. Ὀχλον, ὀχλησιν.

Ibid.

—πῶς θεοῖς εὐχέσθ', ἐμοῦ

Πέλοσαντος, αἰθεῖν ἱερά;

Hæc quoque sunt apertè mendosa. Variis modis VV. DD. tentaverunt; nostra fortasse medicina lenissima videbitur,

—πῶς θεοῖς εὐχέεις γ', ἐμοῦ

Πέλας ὄντος, αἰθεῖν ἱερά;

Wakefieldo debetur εὐχέεις. •

1039. Vulgò,

εἰ μή τι κέντρον θεῖον ἤγ' ὑμᾶς ἐμοῦ·

verùm istud ἐμοῦ caudam suam trahit. Lego

εἰ μὴ τὸ θεῖον κέντρ' ἐντὶκ' ἐναΐσιμα·

Pulchrè Porsonus ad Hom. Od. B'. 159. eruit ἐναιτίμους ex literis αἰνεσίμους. Idem error à Kustero emendatur ad Hesych. v. Αἰνέσιμοι.

1041. Hunc locum citat Porsonus ad Med. 908. ad vulgatam ibi lectionem confirmandam ἀλλὰ τῷ χρόνῳ. Quoniam autem Brunckius è Membr. ut videtur, edidit ἀλλὰ νῦν χρόνῳ, ipse Porsonus voluit ἀλλὰ σὺν χρόνῳ: quomodo hīc quoque legendum est. In Euripidis Alexandri Fragmento, xix. corrige Οἶδ'· ἀλλὰ κάμπτειν ἐν χρόνῳ λύπας χρεῶν. Sæpissimè ἐν χρόνῳ vel ἐν ἡμεραῖς dicitur ut “*longo tempore* :” adi Valcken. Phœn. 313.

1052. Vulgò, Νικᾶν γε μέντοι πανταχοῦ χρηζών ἐφυν. In Scholiis exstat var. lect. κρείσσων ἐφυν· quæ longè præstat.

1072. Vulgò, “Οδ’ ἐστὶν ἡμῶν ναυκεάτωρ ὁ παῖς. Ineptum est ὁ παῖς : lego ὁ παῖς.

1098. Ex Scholiastæ verbis οὐκ ἀπό τινος——μείζονος σοῦ, patet olim fuisse lectum

ἀπὸ μείζονος

τοῦ χ' (vel σοῦ γ') εὖ παρὸν φρονῆσαι·

vice vulgatī

ἀπὸ μείζονος·

εὐτέ γε παρὸν φρονῆσαι.

1208. Vulgò,

κάρθηρα τεμῶ χερὶ
φονᾷ φονᾷ νόος ἦδη.

Hæc non intelligi possunt. Lege

— χερὶ
φονίᾳ φονίᾳ νοσώδῃ.

Et profectò Ald. νόσος ἦδη.

1250. Post hunc versum alius excidisse videtur Hermannò ad Viger. p. 703. At omne crimen de scribarum negligentia facile potest dilui transponendo vv. 1252. 3. tali ferè modo,

ΟΔ. οὐτ' ἄρα Τρωσὶν ἄλλα σοὶ μαχούμεθα ;

NE. ἀλλ' οὐδέ ποί σῃ χερὶ πείεσθαι τὸ δρᾶν.

ΟΔ. ἴστω τὸ μέλλον· χεῖρα δεξιὰν ὕρῃς

κάπης ἐπιψάουσας ;

NE. ἀλλὰ καμὲ τοῖ

ταύτων τὸδ' ὄψει δρῶντα καὶ μέλλοντ' ἔτι.

In v. 3. vice ἔστω, ἴστω posui, juxta formulam illam notissimam κρινεῖ τὸ μέλλον apud Euripid. Phæen. 1326. Neque multum abludit illud ἴστω σίδηρος ejusdem fabulæ v. 1695.

1277. Vulgò,

NE. οὐτω δέδοκται ;

ΦΙΛ. καὶ περὰ γ' ἴσθ' ἢ λέγω·

Ineptissima sunt ista posteriora : lego γ', ΕΣΤΑΙ, λέγω. Similiter in Æschyl. Suppl. 957. ἔσται voluit Porsonus loco ἴσθι.

1382. Vulgò,

ΦΙΛ. καὶ ταῦτα λέξας, οὐ καταισχύνει θεούς ;

NE. πῶς γὰρ τις αἰσχύνειτ' ἂν ὠφελούμενος ;

ΦΙΛ. λέγεις δ' Ἀτρεΐδαις ὄφελος ἢ π' ἐμοὶ τῶδε ;

In his nescio quid latet κακὸν ὑποβλῶν. Novi equidem Sophoclem parùm fuisse curiosum in usurpandis verbis sive activæ, sive passivæ, sive mediæ vocis : quorum omnia promiscuè, alterum altero, commutat. Exempla tamen desidero quibus muniatur illud ὠφελούμενος. Interim lego

NE. πῶς γὰρ τις αἰσχύνοιτο θεοὺς ἂν ὠφελῶν— ;

De voce ὠ-ίς sæpiùs omissâ, vide Porson. Phœn. 5.

1389. Sic lego Οὐκ οὐν ἔγωγε φημί· δεῖ σε μανθάνειν. Vulgò, ἔγωγε· φημί δ' οὐ σε μανθάνειν.

1391. Vulgò, εἰ πάλιν. Lego αὖ πάλιν.

1393. Vulgò,

—— εἴ σέ γ' ἐν λόγοις

πεΐσειν δυνησόμεσθα μηδὲν ὦν λέγω.

Prætulerim —— εἴ σέ γ' ἔγχολον μοχ οἷς λέγω.

1402. Vulgò,

NE. εἰ δοκεῖ στείχωμεν·

ΦΙΛ. ὦ γενναῖον εἰρηκῶς ἔπος·

et in v. 1407 et 9.

NE. πῶς λέγεις ;

ΦΙΛ. εἰρξω πελάζειν σῆς πάτρας·

NE.

ἀλλ' εἰ ὀρέξῃς·

ταῦτ' ὧς περ αὐδῶς στείχε προσκύσας χόβονα.

In prioribus versus in cæsuram Trochaicam peccat, in posterioribus metrum graviter claudicat. Utrique morbo succurrere voluit Porsonus, dum vivebat, ut fama est, legendo,

NE. στείχωμεν·

PLA. ὦ γενναῖον ἐρηκὼς ἔπος·

et in v. 1407 et 8.

NE. πῶς λείγεις;

PLA. εἰρξῶ πελάζειν σῆς πάτρας·

NE. ἀλλ' εἰ δοκεῖς

ταῦτα ὀρέγῃς ὅπως περ αὐδῶς, στείχε προσιόντας χόβονα.

Huic emendationi, utcumque certæ, obstare tamon videntur duo hujusce dramatis loca: cf. 526. 'Ἄλλ' εἰ δοκεῖ πλ. μ. ν. et 645. 'Ἄλλ' εἰ δοκεῖ, χωρῶμεν· cum Porsono tamen fuit Æschyl. Agam. 1661. 'Ἄλλ' ἐπεὶ δοκεῖς τάς ἐρεῖν Sophocles quoque confirmat ὅπως περ in loco quodam hodie non in promptu. Prætulerim — εἰ δοκεῖ, εἰρῶ ἀληθῶς ὅπως αὐδῶς: cf. supra 921. καὶ ταῦτ' ἀληθῆ ὀρέγῃς νοεῖς.

1406. Lego Τίνα προσωφέλυσιν ἔξεις. Vulgò, Τίνα πλ. ὠφέλυσιν ἔρξεις. Sed unus MS. apud Brunckium conjunctim legit. Προσωφέλημα exstat in Med. 611.

1461. Vulgò, γλυκίον τε πότον, in Dawesianum canonem peccat. Vera est var. lect. Scholiaste commemorata Λύκιον. Hesych. Λυκεῖον πότον· cum Scholiaste conferendus est.

Sub finem harum Notularum unum illud admonere velim, haud rarò mihi lectiones satisfacere parùm, quas Brunckius ex ingenio suo vel Codicibus depravatis depromserit. De iis tamen iudicium meum non interposui, nisi meliùs quid ipse excogitaverim: neque id mihi curæ fuit ut digito quasi commenstrarem, quæ conjecturæ Musgravii aliorumve in textum debu-erint reponi. In alienas segetes nolo falcem meam immittere. Futuro illud spicilegium Editori relinquo. Quoniam autem in Philoctete Sophocleo versamur, non abs re fuerit ut Fragmentum Philoctetis Euripidei tractem. Illius prologum in soluto sermone servavit Dion Chrysostom. Orat. LIX. p. 574—577. Versus nonnullos inde eruit Valckenarius in Diatrib. c. XI. Viri Summi exemplum secutus ad eruendos alios memet ipsum accinxi, labore quidem non magno, et gloriâ fortasse tenuiori. Et verba Dionis et versus inde extricati uno sub aspectu lectoris oculo subjiciuntur.

φοβοῦμαι μή ποτε μάτην κατ' ἐμοῦ φανῶσι ταύτην οἱ ξύμμαχοι τὴν
 δοῶσαν εἰληφότες ὡς ἀρίστου δὴ καὶ σοφωτάτου τῶν Ἑλλήνων. Καί τοι
 ποία τις ἢ τοιαύτη σοφία καὶ φρόνησις, δι' ἣν τις ἀναγκάζεται πλείω
 τῶν Ἑλλήνων πονεῖν ὑπὲρ τῆς κοινῆς σωτηρίας καὶ νίκης· ἐξὸν ἕνα
 δοκοῦντα τοῦ πλήθους μηδενὸς ἔλαττον ἐν τούτοις ἔχειν τῶν ἀρίστων·
 ἀλλὰ γὰρ ἴσως χαλεπὸν εὐρεῖν οὕτω * μεγαλόφρον καὶ φιλότιμον
 ὑτίουν ὡς ἀνὴρ πέφυκε. Τοὺς γὰρ † ὑπερηφάνους καὶ πλειόνων
 ἄπτεσθαι τολμῶντας σχεδὸν τούτους ἅπαντας θαυμάζομεν καὶ τῷ ὄντι
 ἄνδρας ἡγουμένους.

* Μεγαλόφρον Valck. post Heath.

† Vulgò φανεροῦς, quod aperte mendosum est. Γὰρ absor-
 buit ὑπέρ.

[ΚΑΙΤΟΙ] θέδοικα μὴ φανῶς· οἱ ξύμμαχοι
 εἰληφότες ὁκέσιν ἀμφ' ἐμοῦ μάτην
 τήνδ', ὡς ἀρίστου καὶ σοφωτάτου βροτῶν·
 πῶς δ' ἂν φρονοῖν; ὃ παρῆν ἀπραγμόνως
 ἐν τοῖσι πολλοῖς ἡριθιμμένῳ στρατοῦ 5
 μηδενὸς ἔλασσον τῶν ἀριστείων ἔχειν·
 ἀλλ' οὐδὲν οὕτω γαῦρον ὡς ἀνὴρ ἔφυ,
 ὅς ἴσα μετὰσχων τῷ σοφωτάτῳ τύχῃ·
 τοὺς γὰρ περισσοὺς καὶ τι πράσσοντας πλέον
 τιμῶμεν, ἄνδρος τ' ἐν τέλει νομίζομεν 10
 μεγαλόφρονός γε πλείστον Ἑλλήνων πονεῖν
 κοινῆς ὑπὲρ νίκης τε καὶ σωτηρίας·

V. 1 Quædam decesse, et pauca ea, in Prologi initio tum
 ex Euripidis usu patet, tum ex Dionis verbis in Orat. LII.

p. 551. εὐδὺς γοῦν πεποιήται προλογίζων αὐτῷ ὁ Ὀδυσσεὺς καὶ ἄλλα τινα πολιτικὰ ἐνθυμήματα στρέφων ἐν ἑαυτῷ καὶ πρῶτόν γε διαπορεῖν ὑπὲρ αὐτοῦ μὴ ἄρα δόκη μὲν τοῖς πολλοῖς σήφους τις εἶναι καὶ διαφέρειν τὴν ξύνεσιν, ἥ δὲ τούναντιον.

Ibid. Καίτοι et cetera uncinis lineis circumducta de meo addita sunt ob metrum.

Ibid. Λέδοικα — μὴ φανῶσ': cf. Phœn. 395. μὴ δάκω δέδοικα.

4. 5. 7. Ad mentem Valckenaerii exhibui.

6. Dionis ἀρίστων in ἀριστείων mutavi: cf. Philoct. 1175. ἀριστεῖ' ἐκλαβὼν στρατεύματος: quod ad μῆνιν ἔλασσον, cf. Philoct. 1132. Edit. Musgr. quā usus sum hīc et aliis omnibus locis hujus tentaminis.

7. 8. Vulgò, β'. α': et in β'. Ἴσον μετοχθεῖν τῷ σωφωτάτῳ τύχῃ. Sed nihil sapiens cum fortunâ commune habet.

10. Vulgò, ἐν πόλει; quid legerit Dio, incertum est: Sophocles phrasin ἐν τέλει perditte amat: cf. Antig. 67. Aj. 1361. Phil. 389 et 948. Sed πόλει defendit Philoct. 390.

ὅφ' ἤς ~~φ~~ τιμία; καὶ γὰρ προάγομαι πλείστα πράγματα ἔχειν καὶ ζῆν ἐπιπόνως παρ' ὄντινον.

ἀεὶ δέ τινα προστόχόμενος καινὸν κίνδυνον ὁκνῶ διαφθεῖραι τὴν ἐπὶ τοῖς ἔμπροσθεν γεγνησιν εὐκλειαν.

Νῦν οὖν κατὰ πρᾶξιν πάνυ ἐπισφαλῇ καὶ χαλεπῇ δεῦρο ἐλήλυθα εἰς Ἀἴμωνα ὅπως Φιλοκτήτην καὶ τὰ Ἰρακλέους τόξα κομίζοιμι τοῖς συμμάχοις· ὁ γὰρ δὴ μαντικώτατος Φρυγῶν Ἑλένης ὁ Πριάμου, ὃς ἔτυχεν αἰχμάλωτος· ληρθεὶς κατεμήνυσε ἄνευ τούτων μήποτ' εἶναι ἀλῶναι τὴν πόλιν.

οὐκοῦν

ἀεὶ δ' ἐκὼν ἐν πᾶσι κινδύνοις συνῆν

καὶ τοὺς πιτνοῦντας οὐκ ἀπαυθοῦμαι πόνοισ; 15

μήχλων γὰρ ὁκνῶ τῶν πρὶν ἐκχεαί χάριν.

νῦν οὖν μετῆλθον ἔργον ὡς πλείστου πόνου

δεῦρ' εἰς ἐναλίαν γῆν· Φιλοκτήτην ὅπως

Ἱρακλέους τε τόξα τῶν βασιλέων
 φέριμι· ὁ γὰρ ὁ γὰρ μαν· . . . Φρυγῶν . . . 20.
 Ἐλενος ἔχρησ', ὅς ἐστ' . . . χαλκωτος ὦν,
 ἄνευ γε τούτων μάλιστα ἂν ἀλῶναι πόλιν . . .

14. Hic versus latere videtur in verbis Dionis, Orat. LII. p. 551. B. ὁ δὲ ἐκὼν (scil. Ulysses) ἀεὶ ἐν πράγμασι καὶ κινδύνοις γίνεται.

15. Vulgò, καὶ τοὺς πίπτοντας. Heath. corrigit πιτυνῶντας.

16. Cf. Soph. Phil. 13. κάχξω τῇ πᾶν Σόφισμα. Ordo versuum mutatur, quod Dion confirmat. Vulgò β'. α'.

18. Φιλοκτήτην — Φρυγῶν restituit Valck.

20. Sophocles Philoct. 1376. habet Ἀριστόμαντις: idem, 619. ἐθέσπισε. Euripides sæpiùs ἔχρησε.

22. Partim cum Valck.

Ἡρὸς μὲν ὁ γὰρ τοὺς βασιλέας οὐχ ὠμολόγησα τὴν προᾶξιν ἐπιστάμενος τὴν τοῦ ἀνδρὸς ἔχθραν ὥγε αὐτὸς αἴτιος ἐγενόμην καταλειφθῆναι ὅτε δηχθεὶς ἔτυχεν ὑπὸ χαλεπῆς καὶ ἀνιάτου ἐχίδνης· οὐκ ἂν οὖν ὦμην οὐδὲ πειθῶ τοιαύτην ἐξευρεῖν ὑφ' ἧς ἂν ποτε ἐκείνος ἐμοὶ πράως ἔχοι· ἀλλ' εὐθύς ἀποθανεῖσθαι ὦμην ὑπ' αὐτοῦ.

πρὸς τοὺς ἀριστεῖς τήνδε προᾶξιν οὐχ ὁμοῦ
 ἐνόησα, τὰνδρὸς ἔχθος εὖ σκοπούμενος·
 ὃ γ' αὐτὸς ἦν ἔγωγε λειφθῆναί ποτε· 25
 αἴτιος, ὅτ' ἔτυχεν ὦν ἀνηκέστης ὑπο
 δηχθεὶς ἐχίδνης ἀγρίας· οὐ γάρ ποτ' ἂν
 ὦμην ἂν ἐξευρεῖν τοιαῦτα πεισμόνης,
 ὑφ' ὧν ἐμοὶ γ' ἐκεῖνος ἂν πράως ἔχοι;
 ἀλλ' εὐθύς αὐτοῦ μ' ἀποθανεῖν [τόξων] ὑπο. 30

24. Illud ἐνόησα mihi parùm adblanditur: quærant alii.

29. Ita Valck. Vulgò, πρῶτως ἔχεν.

ὑστερον δὲ τῆς Ἀθηναῖς μοι παρακελευσαμένης καθ' ὕπνους ὥσπερ εἰωθεὶς
θαρρόυντ' ἐπὶ τὸν ἄνδρα ἰέναι· αὐτὴ γὰρ ἀλλάξειν μου τὸ εἶδος καὶ
τὴν φωνὴν ὥστε λαβεῖν αὐτῷ ξυγγενόμενον· οὕτω δὲ ἀφίγμαι θαρρήσας·
πυνθάνομαι δὲ καὶ παρὰ τῶν Φρυγῶν πρέσβεις ἀπεστάλθαι κρύφα ἐάν
πῶς δύνωνται τὸν Φιλοκτήτην πείσαντες δώροις ἅμα καὶ διὰ τὴν ἔχθραν
τὴν πρὸς ἡμᾶς ἀναλαβεῖν εἰς τὴν πόλιν αὐτὸν καὶ τὰ τόξα·

τὸ δεύτερον δὲ παρακελευσάσης ἔμε
κάθ' ὕπνον ἰθύναντας, ὡς τὸ πρίν γ' εἰωθὸς ὦν,
θαρρόυντα τοῦτον ἄνδρ' ἐπέρχεσθαι * *
αὐτὴ γὰρ εἶδος [φίσιν.] ἀλλάξειν ἐμὸν,
φωνήν θ', ὅπως νιν ξυντυχόντα [πῶ] λάθω· 35
οὕτω δ' ἀφικόμεσθα θαρρήσας· Φρυγῶν
πρέσβεις δ' ἀκούω τῆς δ' ἀπεστάλθαι κρύφα,
ἂν πῶς δύνωνται τὸν Φιλοκτήτην λαβεῖν,
πεισθέντα δώροις τήν τ' ἐπ' Ἀργείους ἅμα
ἔχθραν δι', αὐτὸν καὶ τὰ τόξα εἰς τὴν πόλιν· 40

32. Cf. Hec. 362.

33. Deest iambus ad metri integritatem.

36. Quod ad syntaxin adi Porson. Supplement. Præf. p. 38.
et Erunk. ad Philoct. 373. cf. Troad. 604.

τούτου προκειμένου ἄθλου πῶς οὐ πάντα χρὴ ἄνδρα γίνεσθαι πρόθυμον
ὥς διαμαρτάνοντι τῆς πραξέως ταύτης πάντα τὰ πρότερον εἰργασμένα
μάτην πεπονῆσθαι ἔοικε. Παπαὶ πρόσσεισιν ὁ ἀνὴρ αὐτὸς ὅδε ὁ Ποίαντος
παῖς οὐκ ἄδηλος τῆς ξυμφορᾶς μόλις καὶ χαλεπῶς προβαίνων· ὃ τοῦ
χαλεποῦ καὶ δεινοῦ ὀράματος ὄντως· τό τε γὰρ εἶδος ὑπὸ τῆς νόσου
φοβερόν ἢ τε στολὴ ἀθήης δόξαί θηρίων καλύπτουσιν αὐτόν· ἀλλὰ συ

ἄμνον ὃ δέσποιν' Ἀθηνᾶ καὶ μὴ μάτην φανῆς ἡμῖν ὑποσχομένη τὴν
σωτηρίαν

πῶς οὐ τὸν ἄνδρα χρὴ προμηθεῖσθαι σύφον,
προκειμένου γ' ἄθλου τοίουδῃ, μὴ τὰ πρὶν
ἄπανθ', ἀμαρτάνων γε τῆσδ᾽ πραξέως,
εἰργασμέν' [οὐ] μάτην πεπονῆσθαι φανῆ·
παπαὶ πρόσσεισιν· αὐτὸς ἐσθ' ἀνὴρ ὅδε 45
ὁ τοῦ Ηοίαντος, δῆλος [ὢν] τῆς ξυμφερᾶς,
μῆτις προβαίνων τ' ὃ θεάματος τάλας
ὄντως γε θεινοῦ· τῆς νόσου γὰρ ὄμ' ὕπο
φοβερόν· ἀήθη θηρίων δοραὶ στολὴν
αὐτὸν παραμπέχουσιν· ἀλλ' ἀμυνάθειν 50
δέσποιν' Ἀθηνᾶ, καὶ σὺ μὴ μάτην φανῆς
ἡμῖν ὑποστέχασα τὴν σωτηρίαν.

45 et seqq. In hisce facem mihi prætulit Valck.

46. Σπεε excidit ὢν, vide ad 21. 56. 72.

51. Cf. Philoct. 134.

52. Hesych. Τπέστη, ὑπέσχετο.

τί δὴ βουλόμενος ὅστις εἴ ποτε σύ; ἢ τινα τόλμαν λαβὼν πότερον
ἄρπαγῆς χάριν ἢ κείς ἐπὶ τῇδε τὴν ἄπορον στέγην ἢ κατάσκοπος τῆς
ἡμετερᾶς δυστυχίας;

οὕτωι γε ὁρᾷς ἄνδρα ὑπερστήτην·

οὐ μὴν εἰωθώς γε πρότερον δεῦρο ἦκεις·

οὐκ ἄρ' εἰωθώς· εἴη δὲ καὶ νῦν ἐν καίρῳ ἀφ' ἵχθαι·

πολλὴν ἔοικας φράζειν ἀλογίαν τῆς δεῦρ' ὁδοῦ·

ἐν τοίνυν ἴσθι οὐ χωρὶς αἰτίας με ἥκοντα καὶ σοί γε οὐκ ἀλλότριον
τανησόμενον·

πόθεν δὴ ; τοῦτο γὰρ πρῶτον εἰκὸς μὲν εἶναι·
 ἀλλ' εἴμ' Ἀργεῖος τῶν ἐπὶ Τροίαν πλευσάντων·
 πόθεν ; εἰπὲ πάλιν ὡς εἰδῶ σαφέστερον·

ΦΙΛ. τί δὴ θέλων ποῦ ὅστις εἴ ξέν', ἢ λαβὼν
 τόλμῃαν τιν' ἤκεις ; πότερην ἄρπαγῆς χάριν,
 εἰς τήνδ' [ἄοικον] καπορωτάτην στέγην, 55
 ἢ τῆς ἐμῆς θεωροῦς ὦν κακῆς τύχης ;

ΟΔ. ὦ ξεῖν' ὁρᾷς μὲν ἄνδρ' οὐχ ὑβρίστικόν [τινα]
 οὐδ' αὖ φανησόμεσθα σοί γ' ἐχθραντέος·

ΦΙΛ. οὐ μὲν ἐθαῖς προτοῦ γε θεῦρ' ἐλήλυθας·

ΟΔ. οὐπω γ'· ἀφικοίμην καλῶ καὶ νῦν χρόνῳ· 60

ΦΙΛ. πολλὰν ξοικας ἀμαλίσαν τῆς θεῦρ' ὁδοῦ
 φράζεις· ἐν ἴσθ' ἤκειν σε χωρὶς αἰτίας·
 πόθεν δέ ; πρῶτόν μ' εἰκὸς εἰδέναι τόδε·

ΟΔ. Ἀργεῖος εἰμὶ τοῦ πρὸς Ἴλιον στόλου·

ΦΙΛ. πόθεν ; λέγ' αὖθις ὡς μάλα σαφέστερον· 65

53. Cf. Prometh. 116.

56. Cf. Prometh. 302. ubi malè adhxret hic versus leviter mutatus : vide hujusce Diarii No. 1. p. 32.

55. Inserui ἄοικον, cf. Philoct. 541.

59. Ἐθαῖς Hesych. exponit per εἰθισμένους : vox eadem restituta est Eupolidi apud Schol. in Platon. Phædon. Καὶ πολλὰ γ' ἐθαῖς ὦν τοῖσι κουρείοις ἐγὼ Ἀτόπως καθίζω. Habet Thucydides, II. 44. ἐθαῖς γενόμενος.

60. Hesych. ΚΑΙΡΩ, ΡΟΠΑΛΩ, leg. ΚΑΙΡΩ, ΧΡΟΝΩ, ΚΑΛΩ.

63. 4. 5. Hæc sunt è conjecturâ Valckenaerii.

οὐκ οὖν ἔτι δευτέρων ἀκούεις· τῶν ἐπὶ Ἰλίον στρατευσάντων Ἀχαιῶν
εἶσι φημί.

καλῶς ὄητα ἔφη· ἐμὸς εἶναι φίλος; ὁπότε γε τῶν ἐμοὶ πολέμιωτάτων
Ἱεργείων πέφηνας· τούτων δὲ τῆς ἀδικίας αὐτίκα μάλιστα ὑφέξεις
δίκην·

ἀλλ' ὦ τρὸς θεῶν ἐπίσχεες ἀφίεναι τὸ βέλος.

οὐ δυνατὸν εἶπερ Ἑλλήνων τυγχάνεις τὸ μὴ ἀπολωλέναι σε τῇδ' ἐν
ἡμέρᾳ·

ἀλλὰ πέπονθ' ἄγε ὑπ' αὐτῶν τοιαῦτα ἐξ ὧν δίκαιος σοὶ μὲν ἂν φίλος
εἴην· κείνων δὲ ἐχθρός·

ΟΔ. οὐκ οὖν ἀκούεις αὖθις αὔ· Τροίαν ἔπι
εἶς τῶν στρατευσάντων πότ' αὐτοῖς ἦν πάλαι·

ΦΙΛ. καλῶς ἔλεξας ὄητα· καὶ σὺ πολέμιος,
εἰ τῶν ποτ' ἐχθίστων γ' ἐμοὶ φίλος φανεῖ·
κείνων δ' ὑφέξεις ἀντίποινα τὴν δίκην· 70

ΟΔ. πρὸς θεῶν ἐπίσχεες· μὴ μεθῆς βέλος ξένε.

ΦΙΛ. οὐ δυνατόν' ἐστ', εἰ τυγχάνεις περ Ἑλλάδας αὖν,
τὸ μὴ ἀπολωλέναι σε τῇδ' ἐν ἡμέρᾳ·

ΟΔ. κάγω πάρον τοιαῦτ' ὑπ' Ἰτρείδων, ἴν' ἦν
σοὶ μὲν φίλος δίκαια, κείνοισ δ' αὔ πίκρος 75

70. Κείνων ἀντίποινος eadem constructio apud Soph. Electr.
594. θυγατρὸς ἀντίποινα, cf Philoct. 319. ἀντιποιν' ἐμοῦ.

71. Cf. Philoct. 1337. μὴ πρὸς θεῶν μεθῆς βέλος.

72. Ἑλλάς, ὁ ἀνὴρ. Σοφ. Αἰάντι Λοκρῶ. Lex. MS. Sangerm.

75. Cf. Philoct. 393.

καὶ τι δὲ τοῦτό ἐστιν ὃ πέπονθας οὕτω χαλέπον;
φυγάδα με ἤλασεν ἐκ τοῦ στρατοῦ Ὀδυσσεύς·
τί δὲ ἔδρας ἐφ' ὅτῳ τῇσδε τῆς τύχης ἔτυχες;
οἶμαι σὲ γινώσκειν τὸν Ναυπλίου παῖδα Παλαμήδην·

οὐ γὰρ δὴ τῶν ἐπιτυχόντων οὐδὲ ὀλίγου ἄξιός συνέπλει οὔτε τῷ στρατῷ
οὔτε τοῖς ἡγεμόσι·

τὸν δὲ τοιοῦτον ἄνδρα ὁ κοινὸς τῶν Ἑλλήνων λιμεῶν διέφθιρε
πότερον ἐκ τοῦ φανεροῦ μάχῃ κρατήσας ἢ μετὰ δούλου τίνος ;
προδοσίαν ἐπενέγκων τῷ στρατῷ τοῖς Πριαμίδαις·
ἦν δὲ κατὰ ἀλήθειαν οὕτως ἔχον ἢ ἐπεπόνθει κατεψευσμένος ;
πῶς δ' ἂν δικάως τῶν ὑπ' ἐκείνου γιγνομένων ὀτιοῦν τοῦ μηδενὸς ;
ἀποσχομένου τῶν χαλεπωτάτων·

ΦΙΛ. τί δὴ πέπονθας ὧδε δεινὸν [ὦ ξένε]

ΟΔ. φυγάδα μ' Ὀδυσσεὺς ἐκ στρατοῦ γ' ἀπήλασεν·

ΦΙΛ. παθὼν τι τῆσδε τῆς τύχης ἐτύχχανες ;

ΟΔ. οἶμαι Παλαμήδην σ' εἰδέναι τὸν Ναυπλίου·

ΦΙΛ. οὐ τῶν τυχόντων οὐδ' ἀνάξιός λόγου, 80
οὔτ' ἐν στρατηγοῖς οὔτε τοῖς πολλοῖς ἔπλει·

ΟΔ. τοῦτον τοιοῦτον ἄνδρα δὴ διέφθιρεν
ὁ λιμεῶν ὁ κείνος Ἑλλήναν [σύφος]

ΦΙΛ. μάχῃ κρατήσας ἢ δόλου τίνος μέτα ;

ΟΔ. ὥς τὸν προδώσοντ' ἐγκαλιῶν Τρωσὶν στρατόν. 85

ΦΙΛ. ἔγκλημ' ἀληθὲς ἢ πέπονθε ψευδὲς ἔν·

ΟΔ. πῶς ἂν δικάϊον πῶς ποτ' ἂν γένοιτό τι,

* . * * * *

76. 7. 8. 9. Ita restituit Valck.

“78. Valck. τί δρῶν γε τῆσδε τ. τ. ε. : at παθὼν τι firmat Soph.
Philoct. 325. Ἡ γάρ τι καὶ σὺ — παθὼν. Est quoque τι παθὼν
vel παθὼν τι forma loquendi solennis : vide Burges. Præf.
Troad. p. xix.

83. Cf. Philoct. 631.

84. Ita Piersonus probante Valck.

85. Vide H. Steph. v. Προδίδωμι.

86. *Exempla syllabæ brevis ante ψ dat Porson. Supplem. Præf. p. 37.*

88. Versum ex Dionis verbis eruendum aliorum sagacitati commendamus. In hanc rem conferri possunt Soph. Philoct. 414. 950 et 1009.

ὦ λόγῳ τε καὶ ἔργῳ πανουργότατε ἀνθρώπων Ὀδυσσεῦ οἶον αὖ τούτου
τὸν ἀνδρ' ἀννήκας; ὃς οὐδενὸς ἤττον ἀφέλιμος ἢ τοῖς ξυμμάχοις,
ἥπερ οἶμαι τὰ κάλλιστα καὶ σοφώτατα ἀνευρίσκων καὶ συντιθείς.
ὥσπερ ἀμέλει καὶ μὲ ἐξέθηκας ὑπὲρ τῆς κοινῆς σωτηρίας [τε καὶ νίκης]
περιπεσόντα τῇδε τῇ ξυμφορᾷ δεικνύντα τὸν Χρύσης βωμὸν, οὗ θύσαντες
κρατήσιν ἐμελλον τῶν πολέμιων· εἰ δὲ μὴ, μάτην ἐγίγνετο ἡ στρατεία.
ἀλλὰ τί ὅγ' σοι προσῆκον τῆς Παλαμήδους τύχης;

ΦΙΛ. ὦ πάνσοφον κρήτημα Λαρτίου γόνος
πάντων Ὀδυσσεῦ παγκάκισθ'· οἶόν γ' ἔχεις 90
τὸν ἀνδρ' ἀνάρας τούτου, ὃς μὲν οὐδενὸς
ἦσσαν, ἀεὶ δὲ ξυμμάχους ἐπωφελεῖ
κάλλιστ' ἀνευρὼν καὶ τιθείς σοφώτατα·
αἷς ἐξέθηκας καὶ μὲ παρανόμως, ὑπὲρ
κοινῆς στρατείας περιπεσόντα τῇ νόσῳ 95
τῇδ' ἀγρία, τὸν βωμὸν ἰχνεύοντ'· ἐφ' οὗ
θυσὰς στρατὸς κρατεῖν ἐμελλεν· εἰ δὲ μὴ,
μάτην γένοιτ' ἂν ἡ στρατεία πᾶσ'· ἀτὰρ
τί σοι προσῆκε τῆς γε Παλαμήδους τύχης;

89. Hunc versum Sophocli tribuit Schol. Medic. Theocri-
xv. 49. à Wartono vulgatus et emendatus à Valckenaerio in
Adoniazus. p. 357. C. Cf. Philoct. 616. et Aj. 381.

92. Οὐδενὸς ἦσσαν. Cf. Philoct. 182. οὐδενὸς ὕστερος;

94. Cf. Philoct. 260. ἐκβαλόντες ἀνοσίως ἔμει.

98. Valck. vult, 'Ατάρ τί σοι προσῆκε Παλ. τύχ.

εὖ ἴσθι ὅτι ἐπὶ πάντας τοὺς ἐκείνου φίλους ἦλθε τὸ κάκον καὶ πάντες ἀπολώλασιν, ὅστις μὴ φυγεῖν ἠδυνήθη. Οὕτω δὲ καὶ γὰρ τῆς παροίχομένης νυκτὸς διαπλεύσας μόνος δεῦρο ἐσώθην· σχεδὸν μὲν οὖν ἔγωγε ἐν ὅσῃ χρειᾷ καθέστηκες αὐτὸς· εἰ δ' οὖν τινὰ μηχανὴν ξυμπροθυμηθείης ἡμῖν περὶ τὸν οἰκᾶδε ἀποπλοῦν ἡμᾶς τ' εὖ πεποιηκῶς ἔσῃ καὶ ἅμα ἄγγελον ἀποπέμψεις πρὸς τοὺς ἐαυτοῦ οἰκᾶδε τῶν σοι παρόντων κακῶν. ἀλλ' ὥ δὴ δύστηνε πρὸς τοιοῦτον ἕτερον ἦκεις ξύμμαχον αὐτόν τε ἄπορον καὶ ἔρημον φίλων ἐπὶ τῇσδε τῆς ἀκτῆς ἐρῥιμμένον

ΟΔ. ἐπὶ πάντας ἴσθι τὸ κάκον ἦλθ' αὐτοῦ φίλους· 100

φθείρουσιν, ὅστις μὴ φυγεῖν οἶδς τ' ἂν ᾔ·

αὐτὸς δὲ νυκτὸς τῆς παρελθούσης δία

πλευσὰς ἐσώθην ἐν μονοστόλῳ [ὁορί]

σχεδὸν μὲν οἶδ' ἐγὼ αὐτὸς ἐν χρειᾷ γ' ὅση

εἴστικας· εἰ δ' οὖν μηχανὴν ἔχων τίνα 105

ἡμῖν πονήσεις ἀμφὶ πλοῦν τὸν οἰκᾶδε

προθυμος, ἡμᾶς τ' εὖ πεποιηκῶς ἔσῃ

τῶν σῶν τε πέμψεις οἰκᾶδ' ἄγγελον κακῶν.

ΦΙΛ. Ἀλλ' ἐς τοιοῦτον ἕτερον, ὦ δύστηνε, σοὶ

σύμμαχον ἐμαυτὸν ἄπορον ὄντ' ἐλήλυθας, 110

ἄφιλον, ἔρημον, καὶ πρὶ τῇσδ' ἐρῥιμμένον

100. Τὸ κάκον eandem sedem versûs habet in Philoct. 780.

101. Hujus constructionis exempla conduxit Gaisfordus ad Androm. 180. quem adeas.

102. Hesych. Παρωχημένης, παφελθούσας.

103. In Philoct. 502. usurpatur αὐτόστολος. Hesych. Μονοστόλῳ, κατὰ μονὰς ἐλθόντι. Quod ad ὁρὶ sæpe id pro nave accipitur, cf. Helen. 1584. Philoct. 730. ποντοπόρῳ δούρατι. Ipse Noster Phœn. 754. μονοστόλου ὁρὸς, in alio tamen sensu: vide Stanleium ad Æschyl. Suppl.

104. Excidisse οἷδ' benè vidit Wytttenbach. Animadvers. in in Julian. apud Biblioth. Crit. vol. III. sect. 1. p. 53.

108. Hic et in 111. partim cum Valckenaerio.

γλίσχωρως καὶ μόλις ἀπὸ τῶνδε τῶν τόξων πορίζοντα καὶ τροφήν καὶ ἐσθῆτα ὡς ὕρᾱς· ἡ γὰρ ἦν ἡμῖν ἐσθῆς πρότερον ἀπὸ τοῦ χρόνου ἡνάλωται. εἰ δὲ ἐγὼ τοῦδ' ἐβελήσεις κοινωνεῖν τοῦ βίου μεθ' ἡμῶν ἐνθάδε, εἰς ἃν ἔτερά σοι παραπέσῃ σωτηρία πόθεν, οὐκ ἂν φθονοῖμεν· δυσχερὴ γέ μὴν τᾶνδον ῥάματα ἃ ξένη, τελαμῶνες τε ἀνάπλεοι καὶ ἀλλὰ σημεῖα τῆς νόσου· αὐτός τε οὐχ ἡδύς ἐγγγενέσθαι ὅταν ἡ ὁδὸν προσπέσῃ· καὶ τοῖς λελώφηκε τῷ χρόνῳ τὸ πᾶν τῆς νόσου κατ' ἀρχὰς· εἰ οὐδαμῶς ἀνεκτὸς ἦν.

ἀκτῆς μόλις τε τῶνδε τῶν τόξων ἀπο
τροφήν πορίζονθ', ὡς ὕρᾱς, ἐσθῆτά τε.
ἡ πρὶν γὰρ ἡμῖν ἦν; ἡνάλωται χρόνῳ·
εἰ δ' οὖν ἐβελήσεις τοῦδε κοινωνεῖν βίου 115
ἔστ' ἂν πόθεν σοι παραπέσῃ σωτηρία.
οὐκ ἂν φθονοῖμεν· εἰσιδεῖν μέντοι ξένη
δύσμορφα τᾶνδον αἵματος τὲ λίνα πλέα·
καὶ πολλὰ δὴ σημεῖα τῇσδε τῆς νόσου·
αὐτός τε οὐχ ἡδύς γε γειντιᾶν, ὅταν 120
φαγέδαινα τοῦμοῦ σάρκα θοινηται ποδός·
καίτοις λελώφηκε ἐν χρόνῳ τὸ πολὺ νόσου
τῇσδ', ἡ κατ' ἀρχὰς οὐδαμῶς ἀνεκτὸς ἦν.

114. Ἡ πρὶν γὰρ — φθονοῖμεν ita Valck.

117. Exstat apud Plutarchum, tom. II. p. 521. A. Δύσμορφα μέντοι τᾶνδον εἰσιδῆν ξένε· quem versum Euripidis Philoctetæ adscribendum vidit Gatakerus ad M. Antonin. iv. 3. p. 92. indicante Porsono ad Med. 139. §. In v. 118. ΑΙΜΟΝΟΣ ΤΕΛΙΝΑ ΠΙΡΑ erui ex ΤΕΛΑΜΩΝΕΣ ΤΕ ΑΝΑΠΛΕΟΙ: cf. Philoct. 38.

120. Cf. Philoctet. 703. κακογείτονα — στόνον. Hesych. ΓΕΙΤΝΙΩΝ, ΓΕΙΤΟΝΕΪΝ.

121. Tali ferè modo scripsisse videtur Euripides: sed nihil pro certo deimiri potest ex Aristotelis verbis Περὶ Ποιητικῆς, c. XXII.

122 Dion. τῷ χρόνῳ. Vide Annotat. in Philoctetem, v. 1041.

OF THE GREEK ACCENTS.

THERE are few subjects connected with Philology that have given rise to more controversy, or are apparently attended with more difficulty than the origin and use of the Greek Accents. Many scholars indeed are now so completely in despair of comprehending the effect of these little adjuncts of the Greek character, that they think it best to omit them altogether in our modern Greek typography; and some respectable editions of the Greek classics have been published entirely destitute of accentual marks. This practice, however, has not been sanctioned by the more profoundly learned; and it has been thought the safest course to adhere strictly to the ancient accentuation in our modern typography, although we are so much in the dark as to its import and utility. The tyro in classical literature therefore, is still expected to make himself master of the rules, which grammarians have delivered respecting the places, names, or changes of the ancient accents, however much he may be ignorant of any good purpose they are to serve. This, it must be confessed, is but an irksome task, and it would be doing no contemptible service to the cause of learning, could we show that the Greek accents are really intended to perform a very important office; and that it is possible for a modern reader to give them the real effect, which their inventors intended he should possess; although this would not be accomplished

without some practise and attention. We shall not assert that we are able fully to perform this service, but such is the object, which we propose to ourselves in the following observations.

First, then, it ought to be premised that the term *accent* is liable to a very great ambiguity, which has tended to add to the obscurity, in which this subject is naturally involved; as now employed, it almost invariably denotes the emphasis, *ictus*, or stress of the voice, although in ancient times it had a very different import. Thus, we say that the word *remit* is accented on the last syllable, and the word *pardon* on the first, by which we mean no more than that in pronouncing these words we place the chief emphasis or stress of the voice on these respective syllables. The term *accent*, however, had originally a very different import, its literal meaning in Latin being nothing other than a sort of *singing*, or musical intonation, which is also the precise signification of the corresponding Greek term *προσῳδία*. According to this ancient sense, therefore, the *accenting of a syllable* had nothing to do with the rendering it emphatic or unemphatic, but consisted in a variation of the musical tone of the voice upon that syllable. It is of much importance in the present inquiry that this distinction be constantly kept in view.

The principal questions respecting the ancient accents seem to be: what was the nature of this musical intonation of voice, which the Romans called *accentus*, and the Greeks *προσῳδία*? And is it the office of the accentual marks, which have descended to us, to denote this intonation, or have they any other effect, that can now be defined?

Musical tones may differ from each other in three respects: They may be louder or softer; they may be higher or lower, that is, in more accurate language, acuter or graver; and they may be longer or shorter. Persons, who are not musicians, are liable to confound together the notations of loudness and acuteness, and those of softness and gravity, because these, in ordinary language, are expressed indiscriminately by the terms *high* and *low*. To prevent this confusion, it is sufficient at present to remark, that acuteness refers to a *rise*, and gravity to a *descent* in the musical scale or *gamut*, while loudness or softness relate only to the proportional strength or force of the tone; a tone, therefore, may be at once acute or soft, or grave or loud: thus,

the sound of a cannon is one of the gravest sounds, that can be made, and, at the same time, one of the loudest; while the chirping of a sparrow is at once a very acute and a very soft sound.

We have very satisfactory evidence, that it was neither the loudness or softness of a tone, nor its length or shortness, but its relative acuteness or gravity, that was anciently imparted by the Latin *accentus*, and the Greek *προσῳδία*. In our grammar indeed we give the name of *prosody* to that department, which treats of the *quantity*, or length of syllables, as well as of their *accent*; and, as we understand the first of these subjects much better than the second, we are apt to believe that a knowledge of prosody implies nothing more than what is technically called among classical students a knowledge of *longs and shorts*. But the ancient critics and grammarians certainly understood the term *προσῳδία* in a very different sense, and one, that was much more accordant to its etymological import. Thus Dionysius of Halicarnassus in his treatise *περὶ συντάξεως*, or *concerning composition*, expressly distinguishes between prosody and quantity; as in sect. 25. where in treating of the various accidents of words, he enumerates as things differing from each other, *length, and shortness, and prosody*, ἐκτάσεις τε καὶ εὐστολας, καὶ προσῳδίας. Demetrius Triclinius, an ancient grammarian, is still more specific, for he defines prosody to be a singing and cadence of the voice on certain syllables: Ἡ δὲ καὶ προσῳδίας ἀνόμεσαν ὡς πρὸς τὴν ᾠδὴν καὶ τὴν ἐκφώνησιν τῶν συλλαβῶν συντελοῦσα. (*Prefat. ad Aristoph.*) and the learned Theodore Gaza speaks the same language in his grammar, and defines *τόνος*, or intonation, as that, of which the *προσῳδία* was composed.

By *προσῳδία*, therefore, or *accentus*, the ancients denoted a change in the musical tone of the voice upon certain syllables varying from acute to grave, or the contrary. And accordingly we find three sorts of accents anciently in use: the acute marked (´), which denotes a transition from grave to acute; the grave marked (`), which denoted an opposite transition; and the circumflex marked (^), (ˆ) or (˘), which denoted a combination of both these transitions, or indicated, that the musical pitch of the voice was first to be elevated, and then depressed, and accordingly its character is evidently compounded of the

other two. This is precisely the account of the force of these three accents, which is given by Dionysius Thrax, in his short, but interesting, treatise of grammar, published by Fabricius in the 7th volume of his Greek library; for this learned grammarian defines accent to be φωνῆς ἀπὸ ἰσότητος ἐναυμονίου, ἢ κατ' ἀνάτασιν ἐν τῇ ὀξείᾳ, ἢ κατ' ὁμόλυσμον ἐν τῇ βάρεϊ, ἢ κατὰ περισπασιν ἐν τῇ περισπωμένῃ.

We are indebted to Dionysius of Halicarnassus, not only for explaining to us what the ancient Greeks meant by prosody, or accent, but for acquainting us with the precise elevation or depression of the pitch of the voice, or the quantity of the musical interval, which they judged proper to be admitted in the use either of the acute accent, or of the grave. The passage, in which he communicates this interesting information, occurs in the 11th section of his treatise of composition, where, having stated, that the composition of words, even in prose, is a kind of music, differing from singing or instrumental music, in quantity or degree, rather than in quality or kind; and remarking, that words have their melody, rhythm, variety, and suitableness, as well as music; he proceeds to explain the melody of words as follows :

“ The melody of common speech is measured nearly by one interval, that, namely, which is commonly called the διαπέντε, or interval of five notes; nor does it rise beyond three tones and a half towards the acute, nor descend further towards the grave. But every word has not the same tone, for some are sounded with an acute tone, some with a grave, and some with both. Of these last, some have the acute and grave blended together in the same syllable, which are called *circumflected syllables*; others have them on different syllables, each of which preserves its own proper accent, whether grave or acute, distinct and separate from that of any other. In the dissyllables of this kind, the one is grave and the other acute, and betwixt these there can be no middle; but in words of many syllables, of whatever kind there is but one, which is accented acute, while all the rest are grave. This is the melody of speech, but vocal and instrumental music use more intervals, not the διαπέντε only; for beginning with the διαπάσων, they go through the διαπέντε, the διατεσσάρων,

“ the διάτονον, or (as it ought to be written) the διτόνον, the ἡμίτονον, and, as some think, even the διέσις.”

Nothing more, it is presumed, can be wanting to prove, that the ancients understood by prosody or accent, a variation of the musical pitch of the voice:—That this variation was not confined to a single syllable in a word, but might be different on different syllables of the same word, some of which might have an acute, and others a grave accent, although according to certain precise rules:—And that the melody of speech among them did not vary more than a musical *fifth*, while that of music admitted of a much greater variation. There was another important difference betwixt the melody of speech and of music, as we learn from Aristoxenus, and other ancient musical writers, viz. that the melody of speech is συνεχής, or *continued*; while that of music is διαστημάτικος, or *distinguished by intervals*. (Vid. *Aristox. Harmon.* fig. 9. in the collection of Meibomius). In other words, that while the intervals of music are easily distinguishable by the ear on account of the precise difference, which may be remarked in the acuteness or gravity of any two successive notes or tones; the transition from acuteness to gravity, on the contrary, in speech, is by such minute intervals, and is so rapidly performed, as to be imperceptible to the ear during its progress.

Respecting the accentuation of the Romans, we have not such complete information; nor does it seem to have admitted of so great variety as among the Greeks. The rules of Roman accentuation as delivered by Quintilian are very simple, being reducible to these three: in dissyllables the first syllable is always accented, or rendered acute; in polysyllables, if the penultimate syllable be long, it is to be accented; if the penultimate be short, the accent is to be placed upon the antepenultimate. The Romans, therefore, never placed an acute accent upon the last syllable, which the Greeks frequently did, so that they were all βαρύτονοι, which gave to their discourse an appearance of great gravity, but at the same time a uniformity of accentuation, which rendered it less agreeable to the ear. The Roman poets, therefore, according to Quintilian, to whom we owe this observation, when they wished to make their verse

sweet and flowing, were accustomed to adorn it with Greek names, (lib. ii. c. 10.)

We certainly know, however, that both among the Greeks and Romans, the prosody, or accent of syllables, as above explained, was a matter of much concern and care, and seems to have been attentively studied by all who made public appearances, either in the theatre, the senate, or the forum. It appears that the accentuation of the ancient dramas was arranged by persons of skill in this art, who were instructed in the principles of music and declamation. Dionysius of Halicarnassus, in the section, which we have already quoted upon this subject, complains of the violence, which the musicians of his time offered to the prosody of the language, and gives an instance from a chorus in the *Orestes* of Euripides. The musician, he says, who set it to music, instead of giving the acute tone to the syllable $\pi\epsilon\delta\acute{o}$, in the word $\alpha\pi\iota\pi\rho\beta\acute{\alpha}\tau\epsilon$, brought it down to the fourth syllable of the word, viz. $\beta\acute{\epsilon}$, which was contrary to established principles. It is to this music of declamation, that the *modus fecit*, and the *tibiis dextris et sinistris*, prefixed to the editions of Terence's plays, seem to allude.

Many passages from Cicero, Quintilian, Plutarch, and Boethius, might be cited to prove, that not only musicians and actors, but even orators, had a notation, by which the inflexions of voice, peculiar to their several professions, were ascertained. We find both in Cicero and Plutarch the remarkable anecdote of Caius Gracchus having his voice brought down to its natural pitch by means of a servant placed behind him with a *syrinx*, or *fistula*, after he had lost it in a transport of passion. Cicero tells us that this *fibicen* was not seen by the people, and that his office was not only to appease the passion of his master, but, upon certain occasions, to stir it up: *Qui instaret celeriter eum sonum quo illum aut remissum excitaret, aut à contentione revocaret.*" There were combats, or contests, established by the ancients for the voice, as well as all other parts of the gymnastic; those, who taught the management of the voice, were called $\phi\acute{\omega}\nu\alpha\sigma\kappa\omicron\iota$, and under their tuition were placed all those, who were destined to be orators, singers, or theatrical performers. The celebrated Roscius kept an academy for declamation, in which he taught a number of persons preparatory to

their speaking in public, or going upon the stage. It was in the case of a law-suit with one of these pupils, that Cicero pleaded his cause in the well-known oration *pro Roscio*.

Such is the chief information, that we possess concerning the musical intonation, prosody, or accent of ancient declamation, and which is sufficient to communicate a general knowledge of its nature, and to prove that it was an object of careful study, and had been reduced to precise principles and rules. It has been a pretty general opinion, that we have nothing in modern languages at all corresponding to this ancient accentuation; and that in our own language in particular there is no change of musical tone upon particular syllables, and that the only variation of the voice consists in its being louder, or placing a greater stress upon one syllable than another. This opinion has been positively maintained by Dr. Sheridan in particular, as well as by Lord Monboddo, and some other zealots of classical antiquity, though a very little attention to their daily experience might have convinced them of its absurdity. Let us hear, however, what the last mentioned learned author has to advance upon this subject.

“As to the accents in English,” says Lord Monboddo, “Mr. Foster, from a partiality very excusable to his country and its language, would fain persuade us, that in English there are accents such as in Greek and Latin; but to me it is evident that there are none such; by which I mean, that we have no accents upon syllables, which are musical tones, differing in acuteness or gravity; for though, no doubt, there are changes of voice in our speaking from acute to grave, and *vice versa*, of which a musician could make the intervals, these changes are not upon syllables, but upon words or sentences, and they are the tones of passion or sentiment, which, as I observed, are to be distinguished from the accents we are speaking of. Nor should we confound with them either the general tone, which belongs to every language, or the particular provincial tone of the several dialects of the same language. And there is another difference betwixt our accents and the ancient, that our’s neither are, nor can, by their nature, be subjected to any rule; whereas the ancient, as we have seen, are governed by rules, and make part of their grammatical art.

“But what do we mean then when we speak so much of accent in English, and dispute whether a word is right or wrong accented? my answer is, that we have, no doubt accents in English, and syllabical accents too; but they are of a quite different kind from the ancient accents, for there is no change of the tone in them, but the voice is only raised more, so as to be louder upon one syllable than another, our accents, therefore, fall under the first member of the division of sound, which I made in the beginning of this chapter, namely, the distinction of louder and softer, or lower.

“That there is truly no other difference, is a matter of fact, that must be determined by musicians. Now, I appeal to them, whether they can perceive any difference of tone betwixt the accented and unaccented syllables of any word, and if there be none, then is the music of our language in this respect nothing better than the music of a drum, in which we perceive no difference except that of louder or softer, according as the instrument is more or less forcibly struck.” (*Origin and Progress of Language*, part ii. book ii. chap. 4s)

The appeal, or challenge, which Lord Monboddo has here made to musicians, to prove that there is any difference of tone betwixt the accented and unaccented syllables of the English language was taken up by Mr. Steele, at once a musician and an able philologist, who has very clearly established the proposition, of which his Lordship so decidedly maintains the negative. It is indeed extraordinary, that any person, endowed with an ear, should assert, that there is no more melody in the ordinary mode of speaking our vernacular tongue, than in the beating of a drum, or that all our syllables are maintained at precisely the same musical tone, when the simplest experiment might at once have convinced him of the contrary. Any one may, if he pleases, utter a sentence, or a given number of sentences in the manner, which his Lordship here erroneously asserts to be our only mode of speaking; that is, he may very scrupulously preserve the musical pitch of his voice upon one note, till he finishes his task; this is, in fact, the very method, which a parish clerk adopts, when he invites the congregation to “sing to the praise and glory of God;” and when he announces with the most accurate *monotony*, the line of the psalm, in which

they are about to join. It is however manifest to the most superficial observer, that this kind of utterance is altogether different in respect of tone, from that of ordinary conversation, in which we are so far from maintaining a constant musical pitch, that the voice is continually rising and falling in modulation, or passing from grave to acute on the different syllables of the words, and the contrary.

Mr. Steele, in his *Prosodia Rationalis*, which is intended chiefly as an answer to Lord Monboddo's arguments, has shown, in the most unequivocal manner, not only that this kind of accent, or musical modulation, is practised in the English language, but that the transitions, which the voice makes from grave to acute, and acute to grave, or both, the one and the other, upon the same syllable, even in ordinary conversation, include a greater musical interval, than, according to the testimony of Dionysius of Halicarnassus, the ancient system of declamation permitted. To prove this experimentally, he imitated, upon a violoncello, the precise modulations of the voice in ordinary speaking, which was accomplished by placing a finger upon the fourth string of the instrument, and while the bow was in motion, sliding the finger rapidly up and down the string, which was all the while moderately pressed against the finger-board. In this manner he was able to imitate the exact transitions of the voice in speaking from acute to grave, and grave to acute, which, as we have already remarked, are not made by sudden starts, or sensible intervals, like the notes of a musical scale, but by that rapid and insensible kind of rising and falling, which we denominate a *slide*.

By this direct appeal to experiment, Mr. Steele ascertained, that, even in ordinary conversation, we employ all the accents of acute, grave, and circumflex power, to a greater extent of rising and falling in pitch, than the rule of Dionysius allowed. Thus, instead of being limited by the interval of a *diapente*, or fifth, we sometimes ascend or descend a sixth, seventh, or more; and, on certain occasions, first ascend, and then descend on the same syllable, through the whole series of the octave. A circumflex of this kind is commonly attached to the interjection *Oh!* when uttered on occasions of wonder or astonishment. Mr. Steele also contrived a very ingenious notation for express-

ing to the eye those musical intonations, or accents, which we commonly employ in speaking. It consisted in drawing lines obliquely ascending or descending through that part of the musical staff of ruled lines and spaces, which corresponded to the pitch of the voice in speaking, as ascertained by the violoncello. These oblique lines are very accurate and natural representatives of the slides of the voice from acute to grave, or the contrary, while we declaim; and, if their relative position, in respect of high and low, be preserved upon paper, they will pretty correctly express the proper accents of the voice, even without the assistance of the musical staff, and they have then a very remarkable resemblance to the Greek accentual characters. By this expedient, Mr. Steele exhibited to the eye the peculiar declamation of some of our most celebrated theatrical performers; and he may be said to have supplied what Dr. Burney, in his history of music, calls a musical *desideratum*, "the invention of characters for theatrical elocution." The possibility of this was denied by M. Duclos, of the French academy, on the principle, that the intervals of declamation are too minute to be marked; but Mr. Steele employed no intervals, and marked only the extreme points of the acuteness and gravity of the accent, justly conceiving, that the intermediate musical intonation of the voice constitutes a gradual slide, rather than a succession of minute intervals. He was himself so sanguine of the success of his notation, as to cherish the expectation of "transmitting to posterity the types of modern elocution, as accurately as we have received the musical compositions of Corelli."

Thus, we think it very plainly appears, that we employ a modulation of the voice in speaking, precisely similar to that, which the Greeks termed *προσῳδία*, and the Romans *accentus*; and that, though it is not among us, as it was with them, reduced to precise rules, adapted to the various kinds of declamation, yet it is sufficiently certain in its principles to admit of being formed into a system, and may be very plainly expressed by written characters, or notes, as seems actually to have been the practice in the classical ages.

The second, and most material question, however, which we proposed to ourselves in this inquiry, remains still to be

discussed, namely, "Was it the office of the Greek accentual marks, which we now possess, to denote this musical modulation of the voice?" We say the *Greek accentual marks*, because the few that are written over Latin words, and which are copies of the Greek accents, are comparatively of very modern application, and have evidently no other purpose than to prevent ambiguity of sense. The affirmative of this question has been maintained by many scholars; and is certainly, at first view, a very plausible opinion. It is the opinion also of Mr. Steele, who has been so successful in illustrating this peculiar melody of speech, and in proving that it belongs to the modern as well as the ancient languages. The chief arguments in its favor are, that the terms prosody and accent are undoubtedly applied by ancient writers to this peculiar melody of speech; that it was an object of their attentive study and care; and that some sort of notation was in use among them for rendering its principles fixed and easily intelligible, at the same time this opinion appears to us to be attended with insurmountable difficulties. The acuteness or gravity of tone on particular syllables is varied in all living or spoken languages, according to the nature of the subject and the sentiment, that is intended to be conveyed. When we ask a question, we employ one kind of modulation; another, when we utter a command; and a third, when we simply express our assent. We have seen it proved by Mr. Steele, that, when we utter the interjection *Oh!* under the strong impression of surprise, we use a circumflex modulation, first ascending and then descending through a complete octave. But the same interjection may be indicative of many other feelings of the mind, such as tenderness, grief, delight, &c. and on each occasion there must be a corresponding variation of the musical accent, or the expression cannot be just and natural. Thus, when this interjection denotes sorrow, the musical pitch of the voice will continue nearly uniform, for it is the character of grief to be monotonous.

The declamation of the Greeks undoubtedly possessed similar properties, or it must have had a *deficiency* unknown to all living languages. It must have wanted every kind of sentimental expression, or *pathos*, and resembled in effect that kind of monotonous cant, with which a school-boy reads his task. As

therefore the Greek *τόνοι*, or accent marks, are invariably attached to particular syllables; the conclusion seems to be inevitable, that these are not the marks or notation, for that mutable inflexion of voice, of which the ancients speak, since this could not be continually the same on the same syllables and words, without destroying every rhetorical effect. The question then recurs, what are these marks intended to denote; and how can we read the Greek and Latin, so as to give to the accents their due force, without injury to the quantity and rythm of the syllables, which are attributes of at least as great importance in the ancient languages? Our remarks on this part of the subject, however, must for want of room, be postponed to another opportunity.

S.

CRITICAL NOTICE

Of Miss SMITH'S Book of Job.

TO THE EDITOR OF THE CLASSICAL JOURNAL.

SIR,

IN your First Number I took the liberty of troubling you with some observations on the translation of the Book of Job, recommended By the Rev. Dr. Randolph, as "*conveying more of the true character and meaning of the Hebrew, with fewer departures from the idiom of the English, than any other translation whatever that we possess* ; but as the interval between its appearance, and that of your learned and useful Journal was short, I had not time sufficient to finish the remarks I intended to make, and must beg your indulgence to favor me with another opportunity.

On reading this new production attentively, I find so many "variations" from our received translation, that I feel it a duty to submit this additional commentary for the consideration of the learned ; and if my opinion be found consistent with the scriptures in the original, I have no doubt that all those, who are eminent for learning, and who are averse to any innovation, which cannot be supported by indubitable proof from the Hebrew, will never countenance these variations, however plausible, though recommended by the highest authority. The necessity for remarks of this nature will appear to every impartial reader. It is a subject which requires the most serious attention ; for on the one hand Deists are endeavouring to invalidate

the authority of the scriptures, by exposing the errors and contradictions as we have them in the translation; and on the other, those who are attempting to support them according to the letter, have given, and still continue to give, interpretations, foreign to the plain literal sense of the Hebrew, and in many instances farther from the truth, than we have them in our Bible; so that although the intention be laudable, it is darkening council by words, and conveying a sense, which was never intended by the writer. It is necessary to repeat what I have before said, that the interpretation of any dubious passage, uncorroborated by other parts of the scripture where the same words occur, cannot be admitted; that the scriptures in the original only can determine the sense and application of every controverted passage.

In the course of the last year we have seen notices given to the clergy by the governments of France and Holland, to translate the scriptures from the original Hebrew as literally as the idiom of their languages will allow, in order that the objections which are made by the Deists may be obviated, on the ground, that as no civilized government can possibly exist without religion, every obstacle should be removed, which has the least tendency to bring into doubt any part of the Bible, on which our religion is founded. This can only be done by a literal translation from the Hebrew, attending to its spirit—peculiar phraseology—sudden transition from one subject to another—and what is as important, a knowledge of the customs, manners, and usages, of those ancient people; all which I humbly conceive are absolutely necessary, before a just translation consistent with the intention of the writer can be accomplished. Necessity, and the libertinism of the times, imperatively call on every christian government to adopt some proceeding of this nature, for the honor of our religion, the rational defence of which is alone calculated to ensure the happiness of society. If by these criticisms I may be instrumental in exciting those among the learned, who may be more able to defend, and literally to explain, the sacred original, we may hope to see a translation, in which all the objectionable passages will be removed, not by countenancing variations from the received translation, which cannot be supported by the

original, but by a strict adherence to the literal sense confirmed by other parts of the Hebrew, where the same words cannot possibly have any other meaning.—I proceed.

In the 20th verse of the 4th chapter, we have another variation, in the original it stands thus :

מִבֹּקֶר לְעֶרֶב יִכָּתוּ מִבְּלִי מְשִׁים לְנֶצַח יֵאָבְדוּ

Which in our Bible translation is rendered

"They are destroyed from morning to evening, they perish for ever without any regarding it."

And in this new translation thus,

"Between morning and evening they are destroyed, because they are not made for continuance, they perish."

The Dr. says, that this translator, "has evinced a very superior taste and judgment by uniting לְנֶצַח to the participle מְשִׁים, and has avoided the error, into which all our commentators have fallen, by joining it to יֵאָבְדוּ, and who have thus been obliged to supply a word to make out the meaning. They perish eternally, or, as our version reads it, without any regarding it; but by combining לְנֶצַח with מְשִׁים the sense is far better, and word for word rendered with the most grammatical accuracy."

It cannot be admitted, that our commentators have fallen into an error by joining לְנֶצַח to יֵאָבְדוּ—by examining this last clause, we shall find that our young translator has erred by joining לְנֶצַח to מְשִׁים, and that our received translation conveys the sense of the original. The word מְשִׁים is a branch from the root שָׁם, and means to rehearse, appoint, consider, *Exod. xvii. 14. וְשָׁם "and rehearse it in the ears of Joshua."*—

Jud. xix. 10. שִׁמּוּ *"consider of it"*—Hagg. i. 5, 7. שִׁמּוּ *"consider your ways"*—Ch. ii. 15, 18. שִׁמּוּ *"consider."*—Whether the participle מְשִׁימ be rendered by *regarding*, *rehearsing*, or *considering*, if amounts to the same, they are words of nearly the same import, so that מְשִׁימ connected with the word which precedes it, viz. מִבֵּל *eo quod non*, literally reads, *"therefore without considering,"* or as it is in our Bible, *"without regarding"*—לְנֶצַח יִאבְדוּ *"for ever they perish,"* or *"they perish for ever"*—there the clause is literal, there is not a "word supplied to make out the meaning." This clause refers to the wicked, of whom he is speaking, verses 8 and 9. *"for there is a distinction made between the righteous and the wicked,"* verse 7. *"Remember, I pray thee, who ever perished being innocent? or, where were the righteous cut off? Even as I have seen, they that plant iniquity, and sow wickedness, reap the same, by the blast of God they perish, and by the breath of his nostrils are they consumed;"* these two verses, 8 and 9. are connected—in the 20th and 21st verses, the intermediate verses are read in a parenthesis, first describing the wicked as lions broken and scattered; then follows a personification of providence, teaching us that silence and resignation to his will is wisdom; to which is subjoined an awful description of the majesty of the divine being, *"who charged his angels with folly."* The verse will then read, *"From morning to evening they are destroyed, therefore without considering they perish for ever."* This also reads in conformity with the following verse—*"Doth not their excellency which is in them go away? they die even without wisdom."* But this passage, as rendered by this translator, is neither conformable to the original, as מִבֵּל מְשִׁימ cannot be rendered *"because they are not made,"* nor consistent sense; for why is the propriety in saying, *"because they are not made for continuance they perish?"* certainly that which is not made for continuance must necessarily perish; therefore to assign as a reason why they perish, that *"they are not made for continuance,"* is inconsequent, and there are no such reasons given in the original.

In the 3d chapter, 7th verse, we have a singular variation

from our Bible rendering, consisting of addition, for there is no authority for it in the original. In Hebrew it runs thus :

הָיָה הַלַּיְלָה דְּהוּא יְדִי בְלִמּוֹד אֶל תְּבוּא רִנָּה בּוֹ

In our translation rendered,

"Lo, let that night be solitary, let no joyful noise come therein."

In this new translation it is rendered,

"Lo! that night shall be a desolate rock, no voice of mirth shall enter it."

Our translators have certainly chosen the most proper word : a night may be *solitary*, but a night cannot be a *desolate rock* ; the word *rock* does not occur in the whole verse, but is equally remote from the original and the Bible translation ; בְּלִמּוֹד, which this translator has rendered "*a desolate rock*," has no such meaning ; it is truly rendered in the Bible translation *solitary*—Chap. xxx. 3. "*for want and famine they are בְּלִמּוֹד solitary* ;" and in other parts of the scripture, where this word is rendered *desolate*, it ought to have been rendered *solitary*—Chap. xv. 24. "*for the congregation of his associates shall be desolate* ;" here it is evident that the word should have been rendered *solitary*, it refers to the *congregation* ; "*the congregation shall be solitary*," i. e. *few in number*.—Also in Isaiah, xlix. 21. "*Seeing I have lost my children and am solitary*."

"*Verily ye are deep*," chap. xii. 2. is another variation ; but there is not a word in the original passage which can possibly be rendered by the word *deep* :

אִמָּנִים כִּי אַתֶּם עִם

is in the Bible rendered,

"No doubt ye are the people,"

which agrees with Arius Montanus, "*Revera putatis quod vos suis populus;*" and with the vulgate, "*Erga eos estis soli homines;*" also with the septuagint, "*Εἰς ὑμᾶς αὐτοὶ ἐστὶς ὁ λαός.*" If this translator has taken עַם for אֵל, to be perfect, it could not be rendered by "deep," or if עַם has been taken to signify deep, the mistake is as great; עַם is from the radix עָמַע, which throughout the Hebrew scriptures means the people, and when עַם is written as עַם with the long A, or with the short A, it is applied to the men—Joel, ii. 1. עַם "a people great and strong;" but when the females are included, such is the regularity and certainty of the language, that the ע has the dagesh, or is doubled—Exod. v. 1. עַם "my people"—chap. v. 16. עַמָּה, "thine own people." Therefore as עַם in the above passage is applied by Job to the men, with whom he was conversing, as supposing themselves wiser than others, it is rendered, "no doubt ye are the people;" not "verily ye are deep," which is certainly nearer the original than is in this new translation; and yet our Bible rendering is not accurate, for the translators have erred in rendering the particles וְ chi, and וְ vau. This passage conveys a doubt, so that the conjunction וְ chi, requires in English the subjunctive form of the verb, which in Hebrew is supplied by the future tense. Therefore the וְ chi, which has been overlooked in both translations, should be rendered by its corresponding word, though; and the וְ vau, prefixed to עַמָּה, according to rule by even, instead of and; the passage will then read, "No doubt, וְ, though ye are the people, עַמָּה, even with whom wisdom may die."

But the next verse, agreeably to this rendering, does not read properly as it stands in our translation, it is introduced by the

The ו as a conjunction, has various senses in other languages; it is generally rendered in English by and, but it would shew a defect in the original language, if there were not a certain rule for determining by what conjunctive particle in any other language the ו vau should be rendered. By not attending to this shewing rule, which points out the most appropriate particle, many errors have been committed, even in our received translation.

word וְ rendered *but*, instead of *also*; the whole of the second verse, except the first word וְ, should (consistently with the intention of the speaker, and the order of the Hebrew,) be read in a parenthesis, the sense will then agree with the preceding chapter, where the friends of Job, who supposed he was afflicted on account of some secret sins, are represented as advising him to confess his sin, and God would then remove the cause of his trouble; and the reading will be, "*No doubt (though ye are the people, even with whom wisdom may die) I also have understanding as well as you*."—This stroke of irony is not inconsistent with the English idiom, though an English writer probably might say, *No doubt (although you may suppose yourselves to be so perfect in wisdom, that when you die, the world must be left in complete ignorance, yet I can also make a just distinction between right and wrong, and I humbly conceive as strictly adhering to truth, as it is possible for us to do; from which it appears, that our Bible translation of this passage is not only consistent with the authorities above quoted, but nearer to the sense of the original than in this new translation, "ye are deep," which is a familiar expression, conveying an inadequate idea of the beauty and simplicity of the sacred original.*

The 22d verse of the 10th chapter, though it is not altogether consistent with the original in our received translation, is nearer than in the new. It is thus rendered, "*as a land, LIGHT as thick darkness*"; in the Bible, *as a land of DARKNESS, as darkness itself*. There is no word in the original for *light*; עֲפָתָהּ, which this translator has rendered *light*, has no such meaning; it is a word used to signify *increase*, according to the

¹ To countenance this rendering, it may be said, that in Psalm xcii. 5. the same word *deep* is used; in the translation it is rendered, "*thy thoughts are very deep*," which should have been rendered, "*thy thoughts are very profound*," as in Hosea, chap. v. 2. and also in other places, עֲפָתָהּ may have the signification of *deep*, when applied locally to vallies, pits, or the sea; but when applied to the mind, it never ought to be so rendered: besides the word עֲפָתָהּ in the above Psalm can have no such meaning as *deep* in this passage of Job.

nature of the subject; it means "an increase of the light" when applied to the dawn. Job xiv. 17. Amos iv. 13. and on the contrary, to the encreasing darkness when applied to the evening, Prov. xiii. 5. דִּהַעַר, "*wilt thou glance thine eye upon that and it is not?*" or is no more; or in other words, according to Kimchi, "*wilt thou turn thine affection to that which disappears in a moment?*" It is also applied to birds, on account of the quickness with which they vanish from the sight: now as the writer compares the future state of things to darkness, he also likens the approach to that state to the encreasing shades of the evening. I have, therefore, rendered עֲפֹתָה by *obscurity*, which is its obvious meaning; so that instead of rendering it as in this new translation, "*a land light, as thick darkness*; or as it is in our Bible, "*a land of darkness, as darkness itself*," it is, agreeably to the true sense of the Hebrew, most properly rendered thus, "*a land of obscurity, like unto darkness*. The last clause in this new translation cannot be understood; "*it (the light) shines like the darkness itself*;"—a moment's reflection will prove, that this cannot be the meaning of the original. Is it possible to conceive from any modification of the light, that it can "*shine like the darkness*," or does the darkness shine at all? This seems to convey an allusion to the celebrated passage of Milton—"from those flames no light, but rather darkness visible"—who is justified in the expression of "*darkness visible*," for in describing the region of the infernal deep, he gives us to understand, that the dim light of those fiery abodes was just sufficient to discover at a great distance the impervious darkness, an idea which he had conceived by observing on a dark night, the light from the flame of a furnace in the open air, which at a distance renders the "*darkness visible*."

This clause has been improperly rendered, not only in the English, but also in all the European translations; therefore it is not strange that a young hebraist should

1. On turning to the French Bible, after I had written the above, I find that the translator [?] has the same understanding of the word עֲפֹתָה "*Terre d'obscurité sur obscurité, comme ténèbres.*"

err in rendering ותפיע, "*It shines.*" The ׀ vau, occurs twice in this clause, which has been most injudiciously rendered, not only in this new production, but also in our Bible translation. The learned annotator has passed over this verse in silence, though his translator has rendered the ׀ vau, in one place by the conjunction copulative *and*, in the other by the neutral pronoun *it*. Many errors have been made in our received translation by the improper rendering of the ׀ vau; particles have been chosen by translators, which have obscured, and perverted the sense of the passage, but there is a certain rule for determining by what particle in any other language it should be rendered, which hereafter is intended to be noticed. The ׀ vau, prefixed to the negative ואל, must be rendered by the word *even*, as in 1 Sam. xxviii. 3. "*and thy lured him in Ramah, ובעירו even in his city*"—but prefixed to ותפיע, it becomes a negative particle, agreeably to construction. The verse will now read with propriety; every word is poetically emphatical in the Hebrew, and I have rendered it word for word, as follows.—"*A land of obscurity,—כְּכוֹר like unto darkness,—shade of death,—even without order,—no splendor,—כְּכוֹר like unto darkness.*"

In the translations כו is altogether neglected, it is a poetic particle, almost expletive, yet the sense of the passage is not complete without it; I have therefore rendered it as it is in other parts of scripture by *to, into*. Job xxvii. 8. "*There the beasts go כְּכוֹר*" "*into*" *dens*.—With regard to the repetition of the words "*like to darkness*," it should be recollected that this book is a summary of the most elegant scholastic Hebrew, written in the true Eastern poetic style, and the repetition is not introduced without keeping up the attention with fresh matter, as is the case in Homer and the best poets.

The next variation which I shall notice, appears to me to be as inconsistent with the true sense of the passage; it is in the 15th chapter, 22d verse,

למה תרדפני כמו אל

Which in the received translations is thus rendered,

"*Why do ye persecute me as God?*"

The Dr. admits this to be "a strange expression if applied to the persecutions of man?" but it certainly is more consistent than to render it as his translator has done, viz. "*why do ye pursue me like a deer?*" He also informs us, that "this translator was not singular in her opinion, that **אל** here did not signify God;" but the correction, which he justifies from R. Levi Ben Gerschon, is as far from the sense of the original, for **אל** cannot here be taken for the pronoun **אלה** "these," with the **ה** deficient as the Rabbi has taken it in Chron. xx. 8. But the Rabbi was mistaken, **אל** in that verse means "*the mighty*;" the writer is in the Chronicles describing the *mighty* men, the giants among the Philistines, who defied Israel and were slain; the word **אל** then immediately follows, which ought not to be rendered "*these*," but "*The mighty—born unto the giant in Gath*," which is far more lofty and emphatic, and perfectly consistent with the meaning and application of the word **אל** in every part of the original. I know that the vulgate and the septuagint render **אל** כמו **אלה**, *sicut Deus*; and all the European translations are taken from them, yet they are contrary to the true meaning of these original words; but we shall, by attending to the true meaning of the word **אל** determine its application in this passage of Job, which neither signifies *God*, nor a *Deer*.

אל is a term used to signify the power and dominion of "*the most high*" **אל עליון** Gen. xiv. 20 but when it is applied to man, it means *the mighty, the powerful* — **לא אל ידך** "and there shall be no might in mine hand." Deut. xxviii. 32—**לא אל ידך** "the power of thine hand." Prov. iii. 27. **לא אל ידם** "the power of their hand." Mich. ii. 1.—**לא אל ידי** "the power of my hand." Gen. xxxi. 29.—So Buxtorf **ביד אל גוים** "*In manu fortium gentium*."

Thus it is clear, that when **אל** is applied to God, it means his *almighty power*, and when it is written with the same vowel, and applied to man, it signifies those who were *mighty in power*.

Job was a patriarchal king, and the supreme governor of the land; and it is evident, that he is here complaining against the *mighty ones*, who had *usurped* him from his throne, and who had "*taken the crown*" from his head, verse the 9th, who had

encamped against him with troops, as is expressly said in the 12th verse, "*His troops come together, and raise up their way against me, and encamp round my tabernacle;*" the passage will then read consistently both with the original, and with reason, as follows—"Why do ye persecute me like unto the mighty?" but it is not consistent with the original to suppose, that he was "*pursued like a deer;*" nor with reason to conclude, that God persecuted him, because it is said, "*there was none like him in the earth, a perfect and an upright man, one that feared God and eschewed evil.*"

An observation must be made on the translation of the 11th verse of the 18th chapter. In our Bible it reads thus; "*Terrors shall make him afraid on every side, וְהַפְּצוּהוּ, and shall drive him to his feet;*" but in this new translation, "*All around destructions terrify him, and his deliverance is in his feet.*" In the beginning of this verse a word is supplied which is not in the original, and the word וְהַפְּצוּהוּ, which is a verb in the Hiphil conjugation, is changed for a noun. Here to a certainty is a departure from the plain, literal, and grammatical construction of the Hebrew; now if when verbs are changed into nouns, and nouns into verbs, they are to be supported, because they vary from the received translation, we should soon have as many different readings as there were before Governments interfered, and sanctioned one translation.

A great many alterations consist in a mere change of words for others of the same import, such as indigent, for poor; unjust, for wicked; expire, for die; expect, for waited; life, for soul; perverse, for wicked, &c. where was the necessity for these variations, which so far from "conveying more of the true character and meaning of the Hebrew," are neither so strong as to expression, nor so proper as we have them in our translation.

An error of a serious nature claims my notice, as it comes recommended by the Rev. publisher. The error I allude to is that of rendering the preter by the present tense of the verb: a few instances may be sufficient. In the 29th chapter our translators have very properly rendered these verbs as they are in the Hebrew, in the preter tense—verse 21. שָׁמַעַי וְיִדְדָן, "unto me men gave ear, and waited, and kept silence;"

but in this new translation it is rendered, "they hear me, and wait, and my council puts them to silence."—Verse the 22d. in the Bible translation, "After my words they spake not again," in this, "After my speech they speak not again."—Verse 23d. in the Bible, וַיִּהְיוּ "and they waited for me as for ~~the~~ ruin," וַיִּפְתְּחוּ פִּיהֶם, "and they opened their mouth." In this new translation, "They expect me as a shower, they open their mouths." The first verse of the following chapter, which proves that Job was speaking of times past, it is easy to determine which is the most elegant and proper. "But now they that are younger in years than I, have me in derision," this is the Bible rendering; in this new translation, "But now those less in years than myself make game of me." It cannot with any propriety be said, less in years; the word צעירים means younger, Gen. xix. 31.—"The firstborn said unto the younger, הַצֶּעִירָה younger. Josh. vi. 26. "and in וּבְצִעְרֵי his youngest," as it is truly rendered in our translation; and surely the latter clause is more elegant and expressive in the following words, "have me in derision," than in this of our young translator, who has chosen to make a variation by saying, "make game of me."

In the 28th chapter and the 18th verse, we have another variation; in our Bible it is, "for the price of wisdom מִפְּנִינִים is above rubies." In this new translation, "wisdom is more attractive than the loadstone." There certainly is a great difference between the ruby and the loadstone. Mr. Hutchinson and many other learned men were of opinion, that מִפְּנִינִים signified the loadstone, but in such case the prophet would not have compared it with the beauty of the Nazarites, Lam. iv. 7. אֲדָמִי צָהָב מִפְּנִינִים more ruddy in body than rubies; and in Prov. xx. 15 it is compared to gold, וְהָבָה וְרַב פְּנִינִים, "Gold and a multitude of rubies," for the loadstone as to value bears but a small proportion when compared with gold, and with regard to its beauty, the "comparison is odious," for it is of a dirty black. Thus we find that the scripture alone is capable of determining the sense. The learned Buxtorf agrees with our Bible translation, he says concerning the word פְּנִינִים, "Margaritæ, Carbunculi, lapides pretiosi in ignitum

rubentes." That this is the true meaning of the word is plain, for it is compared to gold which abides in the fire, and is not wasted or injured by it, which is the case with the carbuncle, it grows red, and suffers no injury in the fire; therefore our Bible translation of this word is perfectly consistent with the original, and does not allude to the loadstone, which is a stone of little value, whereas wisdom is compared with the most precious things in nature, gold, pearls, and rubies.)

It may be proper to remark, that many of Dr. Randolph's observations, in which he differs from this translator, are just; those I have examined, are nearer the original, and clearer. To enumerate them would require more paper than you allow for these criticisms. I shall notice a few—

Chap. v. 23. "*For thou hast a covenant with the stones of the field.*" The Dr. renders יִצְחָק by *sans*, which will then read, "*for thou hast a covenant with the sons of the field,*" viz. "*the wild Arabs,*" which certainly is a more agreeable reading, as well as being more consistent with reason, and the original.

Chap. xxxviii. 20. The Dr. candidly gives the preference to our Bible translation; and in chap. xxxv. 10. which in this new translation is rendered, "*who giveth imaginations in the night;*" and he approves Aben Ezra's construction, "*and none singeth praises to him in the night;*" this is very near our Bible rendering, "*who giveth songs in the night;*" both are certainly nearer the true sense of the original than the new translation.

It is with sincere pleasure I assert, that there are many passages in this new production, which are elegant and judicious; and some which are rendered nearer the original than in our translation. In some of the latter, the lamented author agrees with Parkhurst, who has acknowledged the sources of his information. In the 40th chapter and the 23d verse, "*behold the stream may press, הַיְדוּ יַעֲשֶׂק נְהַר he is not alarmed, he is secure; though Jordan rush against his mouth;*" this is most beautiful, and Parkhurst informs us, that the learned Bochart thus excellently renders the passage, Vol. 9. p. 675.

Chap. v. 1. "*Declare now if thou hast any sin.*" This is also nearer to the sense of the original, and adopted by Parkhurst, who prefers the rendering of בּוֹ נִעַנְתָּ הַמַּלְאָכִים by Avenarius, *filius perversæ rebellionis*.

I have no doubt but that those, who will take the trouble to peruse her work, will be gratified with many instances of her good sense and piety. As far as she has attained, she has given a proof, that women are capable of making a conspicuous figure, not only in works of imagination, but in the deepest investigations of the construction and idioms of the learned languages; and had she been spared till she had acquired a perfect knowledge of the sacred language, she might have ranked with the Daciers and the Cagers, who have excelled in the cultivation of critical literature.

J. BELLAMY

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M. CLAVIER has published, in Paris, a work, which will prove eminently useful to the student in the Grecian History. It is entitled, *Histoire des premiers tems de la Grèce, depuis Inachus jusqu'à la chute des Pisistratides, pour servir d'introduction à tous les ouvrages qui ont paru à ce sujet.* 2 vols. 8vo. This work contains an investigation of all the writings, which can throw light on the obscure ages of Græce. The author has availed himself of the labors of poets, historians, orators, mythologists, and scholiasts, and has presented to the world a rich fund of classical erudition, particularly as it explains many subjects, which the Greek writers slightly mentioned, as the traditions, to which they alluded, were familiar to their readers. The author has prepared a new edition of Pausanias, with a French translation. He has compared the present Greek text with some MSS. in the Imperial Library. He expects for the return of peace and of literary communications with this country, to publish the work.

A Collection of inedited Fables of Phædrus has been lately published at Naples, under the title of *Jul. Phædri Fabularum liber novus, e MS. Cod. Perottino Regiæ Bibliothecæ nunc primum edidit J. A. Cassius. Editio Exemplarium.*

These Fables, thirty-two in number, are extant in a MS. written by Nic. Perotti, Bishop of Manfredonia, in the 15th century, and preserved in the Royal Library. Perotti, after an indefatigable search, procured a much more complete part of the writings of Phædrus, than that, which was afterwards published by Pithou, and which has been the basis of all subsequent editions.

When Burmann was publishing his edition of Phædrus, in 1727. this MS. was consulted by Doria for his use. But he

was permitted only to copy the various readings of the Fables already in the hands of the public.

It might be suggested that Perotti himself, by a literary fraud, of which we have many examples, had given his own fabrications as the works of Phædrus. But the state of the classical taste in his time, his want of the necessary talents, and his ignorance of metres, are insurmountable objections to this supposition. A comparison of the new with the known Fables of Phædrus, will ascertain the genuineness of the former. The purest latinity is observed in them, the phrasology is strictly consistent with that of Phædrus, and the allusions are drawn from sources, which must have been familiar to Phædrus, but by no means likely to flow from the genius or the knowledge of a modern writer. The Fables of Desbillons are highly beautiful in expression, and chaste in sentiment, but it requires no uncommon judgment to distinguish them from those of Phædrus. These Fables, on the contrary, have every internal evidence of being the genuine writings of that pleasing, easy, and elegant author.

A work of considerable importance is publishing at Berlin, under the title of *Mithridates, or General Science of Languages*, begun by J. C. ADELUNG, and continued by Dr. VATER, Professor and Librarian of the University of Halle.

This work contains an exposition of the origin, nature, and distinction of all the known idioms, and a critical history of their characters, and of their grammars. The first volume contains the Asiatic Languages, amounting to more than one hundred and fifty. The second is dedicated to the Languages of Europe, in number fifty. These are traced to six mother tongues; the Basque, the Celtic, the German, the Greek, the Sclavonian, and the Finnish. The third volume, which is expected in the course of this year, and which will complete the work, will give an analytical account of the Languages of Africa and America.

*PRICES of Professor PORSON'S principal CLASSICS,
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| Herodotus, Porson et Dusha, | 2 | 5 | 0 |
| Homeri Iliad et Odyss. Sabio, ... 1747 | 4 | 8 | 0 |
| —— — Iliad, Heyne, 1802 | 5 | 2 | 6 |
| Horatius, Aldi, | 2 | 11 | 0 |
| —— — Fabricii, | 1 | 11 | 6 |
| —— — Jani, | 1 | 11 | 6 |
| Isocrates, Auger, | 4 | 1 | 0 |
| Iustinus, Gronovii, | 1 | 1 | 0 |
| Juvenalis, Ruperti, boards, | 1 | 19 | 0 |
| Livius, Aldi, | 2 | 11 | 0 |
| —— — Gronovii, | 2 | 19 | 0 |
| Luciani Dial. Logani, 1539 | 2 | 12 | 6 |
| Maittaire Dial. Ling. Græca, Sturzii, 0 | 16 | 0 | |
| Martialis, Scriveri, | 1 | 1 | 0 |
| Menandri et Philemonis Reliquæ, MSS. not. | 1 | 3 | 0 |
| Museus et Orpheus, Aldi, | 0 | 12 | 6 |
| Novum Test. Curcellæi, | 1 | 3 | 0 |
| —— — Bergellii, | 0 | 11 | 6 |
| —— — Alter, | 1 | 2 | 0 |
| —— — Griesbach, MSS. not. | 8 | 15 | 0 |
| Oppianus, Schneider, | 0 | 15 | 0 |
| Ovidius, Not. var. | 3 | 3 | 0 |
| Pindarus, Aldi, | 3 | 6 | 0 |
| Plato, Bipont. 12 vols. in 6. | 10 | 10 | 0 |
| Plautus, Barbov, | 1 | 11 | 6 |
| Poetæ Lat. Minores, Wernsdorf, boards, .. | 3 | 4 | 0 |
| Polyænus, Casauboni, 0 | 13 | 0 | |
| Pomponius Mela, Gronovii, | 6 | 11 | 0 |
| Porti, (Emilii) Dict. Dor. | 0 | 15 | 6 |
| Scriptores de Re Rusticâ, Niclas, | 0 | 19 | 0 |

| | | | | |
|---|------|---|----|---|
| Seneca, Gronovii, | | 1 | 11 | 6 |
| Sophocles, Aldi, | | 2 | 2 | 0 |
| Stobæi Eclog. Heeren, | | 1 | 16 | 0 |
| Suetonius, Oudendorpii, | | 0 | 14 | 6 |
| Terentius, Aldi, | | 2 | 4 | 0 |
| Tibullus, Heynii, | 1793 | 0 | 15 | 0 |
| Timæi Lex. Platon. Ruhnkenii, | | 0 | 12 | 6 |
| Toup Emend. in Suidam, boards, | | 0 | 18 | 0 |
| Triphiodorus, Merrick, MSS. not. | | 0 | 15 | 6 |
| Virgilius, Heyne, 4 vols. | 1793 | 3 | 1 | 0 |
| Xenophontis opera, Schneideri et Zeunii, 7 vols. } boards, " " | | 4 | 6 | 0 |

LATELY PUBLISHED.

HERCULANENSIA, or Archæological and Philological Dissertations, containing a MS. found among the Ruins of Herc. 4to. 1*l.* 11*s.* 6*d.* By Sir W. Drummond and Mr. Robert Walpole.

M. Fabii Quintilliani de Inst. Or lib. 12. ab Ingram, 10*s.* 6*d.* boards.

LITERARY INTELLIGENCE.

The Royal Society of Sciences at Hacıslam has proposed the following subject of an Essay, to be sent before the 1st of November:

“It is required to show from classical writers, what knowledge the Greeks and Romans had of natural and experimental Philosophy; and to determine whether it appears, that they were in possession of any knowledge on those subjects, which has not been delivered to the present times.”

The Essays must be written in the Dutch, French, Latin, or German Languages.

PREPARING FOR THE PRESS.

SEVERAL Literary Gentlemen at Vienna, wishing to promote the study, and diffuse a knowledge, of Oriental Literature, have resolved to publish, under the patronage of Count Weniaslas Rzewuski, an annual volume of Essays, Translations, and Miscellaneous Papers. Their Prospectus is printed in the German and French languages; and Count Rzewuski has forwarded two copies of it, accompanied by a very flattering letter, to Sir William Ouseley; from this it appears, that the title of their intended work is, “*Mines of the East*,” and that not

discouraged by the failure of *Klaproth's Asiatic Magazine*, in Germany, (which existed but one year,) or of the *Oriental Collections*, in England, (which were discontinued after the publication of ten Numbers,) they undertake to comprise in their projected volume the different objects of those compilations. They solicit communications on every topic that can illustrate Eastern Literature in English, French, Italian, Spanish, and Latin. They have correspondents established not only at Constantinople, but in various parts of the Levant, in Egypt, Syria, and even in Persia. Every thing relative to the Asiatic Languages, Poetry, History, Antiquities, Geography, Natural History, Arts, Science, and Bibliography, will find a place in this comprehensive repository, which is to be further enriched with notices of all the most interesting publications on the subject of Eastern Literature, that shall appear from time to time in Europe. The public libraries of *Abdullahid* and of *Raghib Pacha*, at Constantinople, and the rich private collection of MSS. belonging to Count Wenzlaus Rzewuski, at Vienna, are open to the Editors of this work, which is to be printed in Quarterly Numbers, and in a *folio* form, the annual volume containing about 300 pages. The publisher to whom communications may be addressed, is the Bookseller, *Schaumbögg*, of Vienna.

M^R. JAMES FORBES, who accompanied Sir Harford Jones on the Mission to Persia, and returned to England with his Excellency Mirza Abood Hassan, has prepared for the press an account of his Travels, which will form a quarto volume, with many plates.

THE *History of Alexander*, and some Latin Essays on Eastern Antiquities, which, as we mentioned in our first number, Sir William Ouseley had designed for almost immediate publication, are unavoidably suspended, in consequence of his being appointed private Secretary to Sir Gore Ouseley, Bart. Ambassador to the King of Persia. For the delay occasioned by this circumstance, the advantages must amply atone, which he will derive from being enabled to trace in person the route of Alexander through many places hitherto but little

known; to explore the ruins of Persepolis and Pasargada--to follow Nearchus in the very track of his celebrated navigation--to correct by actual observation his *Geography of Persia*, translated from the *Nozhat at Coloub*, and other manuscripts--to augment his collection of ancient gems and medals--to ascertain the existence of several stupendous monuments of former ages, indicated by oriental writers, but never yet discovered by European travellers--to collect whatever can be gleaned of Zoroaster's writings, and other compositions in the oldest dialects of the East, and whatever can give value to two works, which have employed him many years, *The History and Antiquities of Persia*, and the translation of *Ferdusi's Shahnamah*, a most extraordinary body of Asiatic Mythology and Romance, blended with interesting anecdotes of real events. Sir William Ouseley will also have an opportunity of illustrating by local and personal research many passages still obscure, not only in the Hebrew Scriptures, but in the works of Herodotus, Xenophon, Strabo, Quintus Curtius, and other Greek and Latin writers.

DR. JONATHAN SCOTT, at present engaged in his new translation of the *Arabian Nights*, publishing from an original manuscript of that work, brought from the Levant by Edward Wortley Mountague, will shortly prepare another edition of his Persian Tales, the *Bchar Danesh*, which have been found so eminently useful to many Orientalists.

MR. WALTER WHITE is publishing another quarto volume on the subject of Etymology. It will probably appear early in the ensuing winter.

MR. LUTGERT, Rector at Hattingen, is preparing a supplementary volume to the *Bibliotheca Latina of Fabricius*.

NOTES TO CORRESPONDENTS.

IN our next Number we hope to present our Readers with a Critical Notice of Dr. C. Burney's long expected work on the Metres of Æschylus.

An interesting Work of Wasse on the Latin Scholiasts will also appear.

The continuation of the Critique on Butler's Æschylus was not received in time for this Number.

The second Number of the Dissertation on "The Origin and Progress of Language and Writing," will appear in our next.

The Inscriptions, with which we have been favored by Lord Valentia, are in the hands of the engraver.

We have received Latin translations of some of our most admired English Poems. We are unwillingly obliged to decline them; but the authors have proved that they have taste and genius for original Poetry, which we earnestly solicit from them.

The article sent by G. B. has already appeared in that valuable repository of useful knowledge, the Gentleman's Magazine.

Nous avons lu, et relu, l'Article qui nous a été envoyé par M. de la D. mais nous n'avons pu en saisir le but, ou même le sens. Nous y voyons, tout au plus,

Une Métaphysique, ou le jargon domine,
Souvent imperceptible à force d'être fine.

T. will see at once the propriety of our alteration, metri ratione nempe postulante.

S. Y's defence of the passage, to the Latinity of which we objected in our last, is by no means satisfactory. He is indeed countenanced by a similar construction in a new Edition of a popular Work just published : *Quæ in hac novâ editione præstitimus liceat nobis breviter exponere*. This, we again assert, is incorrect. It should be *præstiterimus*.

Mr. C. is informed, that we do not object to insert the answer of an author to any criticism on a work falling under our plan ; but we cannot admit an invective on the private character of a respectable Critical Journalist. We must remind him of Boileau's words :

*Corsaires attaquent Corsaires
Ne font pas, dit on, leurs affaires.*

How difficult it is to please all tastes may be inferred from the letter of *Quirinus*. He objects to the introduction of Greek or Hebrew into the Classical Journal ; and asserts, that it would be more generally read, if it were confined to Latin literature. This brings to our mind the objection of a German Bishop to the same languages at the Council of Trent : *Utinam nunquam huc advenissent literarum Græcarum Hebraicarumque professores ! Nimirum, his nunc ærumnis non diveraretur ecclesia*. We shall, however, be obliged to him for Latin Articles.

Carmina ad fontem Niemanis composita are founded on an ingenious idea, and express a wish felt by all the civilized world ; but unfortunately the wish was not realized, and the Verses have an appearance of being written extempore ; a mode of writing, which, however creditable to the author's genius, is seldom fit for the public eye.

The observations on *Tacitus* shall not be neglected.

Amor Patriæ evidently means to make his article a vehicle of political opinions on the subjects which at present agitate the country. We think that Horne Tooke's admirable work

should not have been disfigured by political allusions expressed or implied.

We cannot conclude this Number without acknowledging the encouraging letters, which we have received. We earnestly entreat the assistance of the learned in a work, which we are warranted by the general opinion in considering as calculated to be useful to the Scholar. On that assistance the execution of the plan essentially depends.

Some of our Correspondents have expressed a wish that the Journal should be confined to Classical criticism. Others have hinted that a greater attention to literary subjects of a more general nature would be more acceptable to the public. It is our wish to make the former predominant; but to admit as much variety as can be made consistent with our original outline. Of this our readers will observe some proof in the present number.

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